

Saturday 26 July 2014

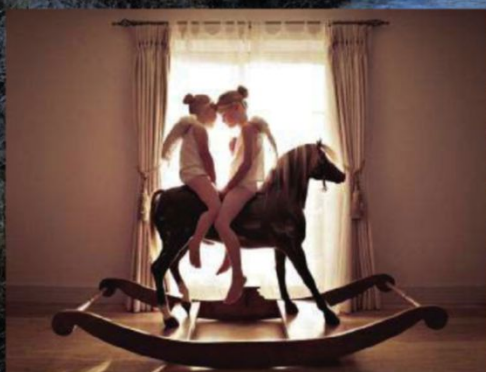
Amateur Photographer



Lumix FZ1000
• 1-inch sensor • 25-400mm f/2.8-4 lens
Panasonic's best-ever bridge camera tested



Sony Alpha 7S
ISO 409,600, anyone?
We test this incredible
low-light performer

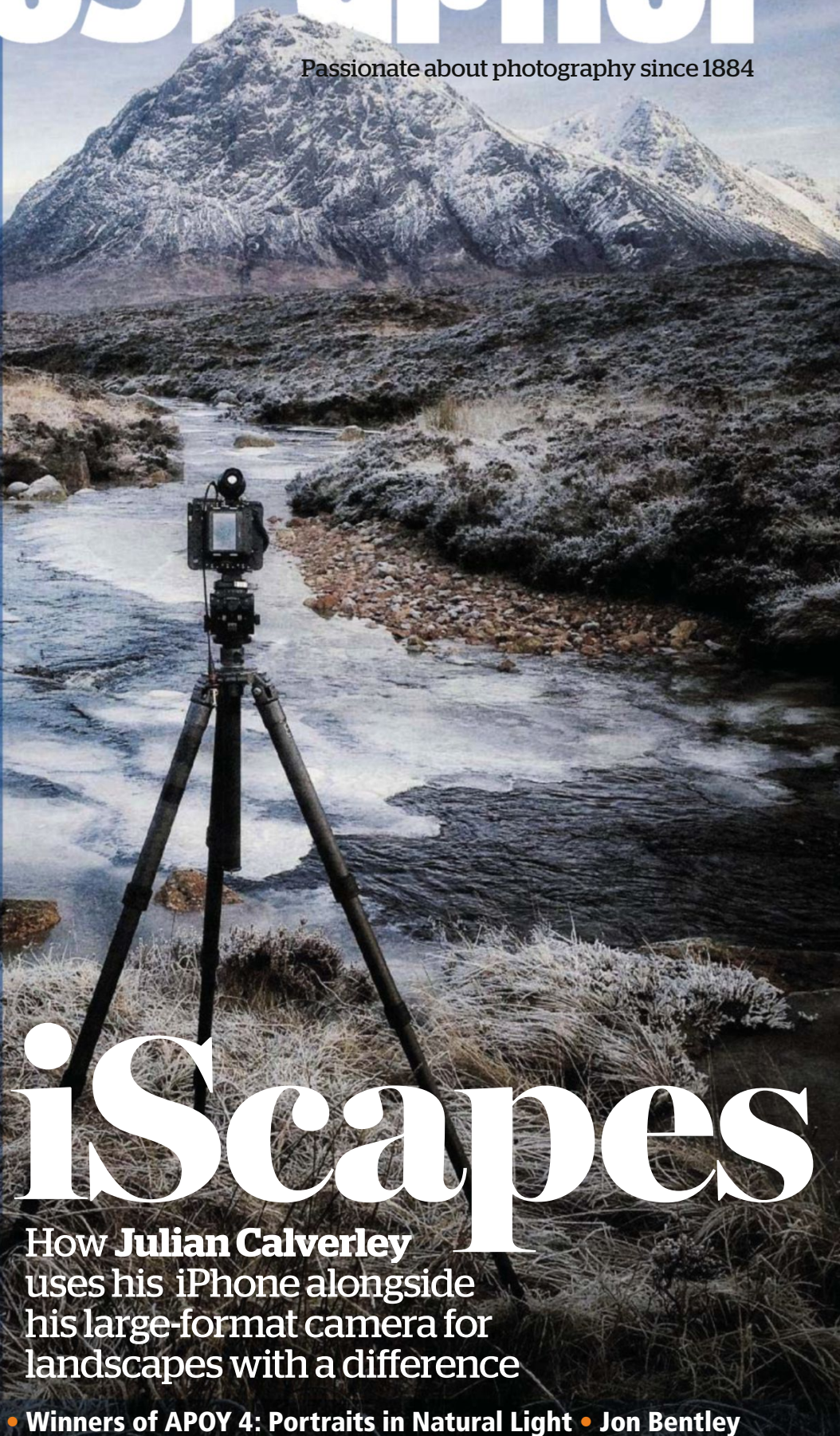


Child's play
Kate Hopewell-Smith shares
her tips for great pictures of kids



Easy shooter
Highlights from the rediscovered
archive of actor **Dennis Hopper**

PLUS • Video mics compared • Winners of APOY 4: Portraits in Natural Light • Jon Bentley



Passionate about photography since 1884

iScapes

How **Julian Calverley**
uses his iPhone alongside
his large-format camera for
landscapes with a difference

D7100



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'Best DSLR we've tested' - Which? (Which?, Sept 2013)

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At the heart of the image





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THIS week's main cover image was taken on an iPhone. The photographic world has a complex relationship with the smartphone. For point-and-shoot compact cameras it's the Grim Reaper, but it also introduces millions to the pleasure of photography, some of whom will go on to buy a 'proper camera'. We may scoff at the creative and technical limitations and the low resolution, but increasing numbers of us

carry a smartphone in our pockets even as we lug our DSLR systems around, and we consider them part of our kit – whether using photographic apps, getting information on tides and sunsets, or piggy-backing the Wi-Fi to control our cameras or share images from them. This week Julian Calverley, whose regular weapon of choice is a large-format Alpa, shows what the humble iPhone is capable of in skilled hands (see page 22). The results may surprise you. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© CHRIS EVANS



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Jess, the Levitating Lady by Chris Evans

Nikon D7000, 17-55mm, 1/250sec at f/8, ISO 250, 2x SB700 strobes

THIS stunning shot secured Chris Evans first place in AP's monthly forum competition, a contest that involves forum users selecting an image of theirs to fit a particular month's theme (in this case, My Favourite Image). Once an image has been chosen, they can then post their results on our website gallery where they will stand a chance to win a Manfrotto backpack.

'This shot was by far the most difficult, emotional and stressful image I've ever taken,' admits Chris. 'However, it was easily the most fulfilling photo I've ever taken. I set the bar conceptually very high. I had only been shooting with the Nikon D7000, my first ever DSLR, for 12 months before I took this shot. Come the time of the shoot, I thought I was crazy to

think I could pull it off, but I had this wonderfully willing model at my disposal. It was a fantastic experience.'

Using a clever combination of lighting, props and Photoshop, Chris has achieved a brilliantly surreal image. If you'd like to know exactly how Chris managed to achieve his gravity-defying shot, head over to www.amateurphotographer.co.uk/forums.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

In Vogue victor

Surrey photographer Ginny Marsh used a Canon EOS 5D Mark II to take the winning shot (right) in the In Vogue photography competition, by the Society of International Fashion and Glamour Photographers. Ginny took the photo for a hat shop in Farnham, and used a beauty dish overhead with a reflector on the model's lap.



© GINNY MARSH

Dress code

Photographer Harry Benson CBE was allowed to choose the dress worn by the Queen for a portrait commissioned by the Scottish National Portrait Gallery. The photograph (left) depicts the Queen in her private study at Buckingham Palace, where she meets with the prime minister.



© HARRY BENSON LTD

Jessops raid

Police have appealed for help to trace three hooded men who escaped with £8,000 worth of camera gear from Jessops in Swan Walk, Horsham, West Sussex, on 25 June. They stole Sony, Nikon and Canon gear, including a Canon EOS 70D (pictured). Anyone who can help can call 101, quoting ref 1175 of 25/6 or email 101@sussex.pnn.police.uk.



© ALEXANDRA SMART

Phone frenzy

The EyeEm Festival & Awards mobile photography competition, showcasing the work of up-and-coming photographers, closes on 1 August 2014. Judges include AP Editor Nigel Atherton. Pictures must have been taken between 2 July 2013 and 1 July 2014. Visit awards.eyeem.com.

Tour de force

Amateur photographers provided photos of the Tour de France for the *London Evening Standard* after the paper joined forces with crowdsourcing app Scoopshot, which allows the public to easily send photos to the media. The paper said contributors were paid for use of their images. Have you had photographic success as a citizen journalist? Email us at amateurphotographer@ipcmedia.com.



© TONY BURNS

WEEKEND PROJECT

Powerboats

Powerboat racing is a growing sport in the UK. With this fast and furious racing taking place just a short distance from the shore, it can make for a series of dramatic images. As well as offshore racing, such as the Powerboat P1 SuperStock Championship - the latest round of which takes place in Cardiff on 26-27 July - there is also circuit racing on lakes and inland water, while jetsport racing takes place on both inland water and open sea.



© POWERBOAT P1

BIG picture

There's still time to enter Travel Photographer of the Year 2014

◀ The beauty of travel photography is that it can introduce us to people we may never otherwise cross paths with, such as in this perfectly timed shot taken by Tony Burns in Rio de Janeiro, Brazil. Tony's shot was one of many to feature in 2013's Travel Photographer of the Year, a competition that is now in its 12th year. You're still in with a chance to get your images into one of the many categories if you make sure your entry is in by 1 October 2014. There's also still time to visit the TPOTY 2013 winners' exhibition at the Royal Geographical Society, 1 Kensington Gore, London SW7 2AR. Visitors have until 17 August to get their fill of inspiration. Visit www.tpoty.com for more details.

Words & numbers

*In my view
you cannot
claim to have
seen something
until you have
photographed it*

Émile Zola

Author and journalist

7.3
million

Estimated number of people who use Instagram every day



Capture dramatic images of powerboat racing around the UK

1 You'll need a fast shutter speed and a decent burst mode to capture the action. Try to time your shot when the boat is out of the water, so the wave breaks further back along the hull of the boat.

2 Whether shooting inland or open-water racing, you're likely to be shooting from the shore, so a long lens is a must. If you struggle to keep up with the action, try pre-focusing on a point.

3 With light reflecting off both the water and boat, your camera's meter can be easily fooled, so you may prefer to manually expose for the shot, especially if you're shooting into the sun.

4 Think about composition, and pay attention to the horizon. Make sure you've got it bang on level (this can be corrected later) or try a more pronounced angle when you frame up to add drama.

Camera clubs in r

Camera clubs conjure up images of retired folk with projectors in village halls. News

**Amateur
Photographer
INVESTIGATES**

TYPE 'PAGB' into Google and a trade association for over-the-counter medicines pops up at the top of the search engine's list.

Any initial concerns about camera club members popping pills are misplaced. It turns out that this particular 'PAGB' is the home page of the Proprietary Association of Great Britain, a healthcare body, and not the Photographic Alliance of Great Britain, the umbrella body for photographic clubs.

Despite the 'Great Britain' tag, the PAGB actually represents camera clubs across the UK, its members being 15 'federations' across England, Scotland, Wales and Northern Ireland.

Membership within clubs is increasing, says the PAGB, which was set up 84 years ago and was once part of the RPS.

More than 1,000 clubs belong to the PAGB, each with an average of 30-35 members, which suggests



© DAMIEN DENOLDER

there are more than 30,000 camera club members in the UK. This is no small number, especially considering that membership averaged in the mid-20s a decade ago, according to former PAGB president Peter Cheetham.

Digital photography has boosted membership, says Cheetham, who belongs to Long Eaton Camera Club in Derbyshire. 'Clubs that were obviously not interested in digital lost membership,' he adds.

Among those to jump on the digital bandwagon was Chichester Camera Club in West Sussex. It is filled to the rafters, with 130 members and a waiting list of 53 – a number perhaps more akin to a posh golf club (but without the plush surroundings). Members meet at a local community centre, in nearby Tangmere.

Would-be members are urged to attend 'extra-curricular' groups, including

'Chichester Camera Club in West Sussex is filled to the rafters, with 130 members and a waiting list of 53 – a number perhaps more akin to a posh golf club (but without the plush surroundings)'

one for Photoshop and Lightroom techniques.

On a national level, the digital revolution seems to have helped pull in younger recruits. 'Five or 10 years ago, you went to lots of clubs and almost everyone in the audience was a pensioner,' adds Cheetham.

More female recruits are signing up, too, he observes. 'At one time, you'd hear comments that the only ladies there were making the tea – that's the real chauvinist side of it.'

'It was certainly very much a male-orientated thing. But that was because dad had the camera. Now we are in the situation where the kids have got them as well, although they may only be phones...

'I go round to lots of clubs and I see a larger number of ladies – and they are *not* making the tea.'

Refreshments aside, what's the hook? In an AP reader poll, a fifth of nearly 900 people who responded said they belong to a club because it helps improve both technical knowledge and technique.

Almost the same share (19%), however, said they did not belong to a camera club, as it was an old-fashioned concept.

Although Chichester has seen interest from younger members, some leave after enrolling, says publicity secretary Cath Walter, conceding that most members are retired.

Walter suggests that

youngsters may possess an 'I want it, and I want it now' attitude, rather than 'having patience to really learn and study'.

In AP's online survey, 10% of readers said the social side of clubs was the big draw. AP website forum member El_Sid says he enjoys this aspect more as he has become more experienced with photography. For him, a club is also about seeing the work of other photographers at club presentations.

Clubs are not for everyone, though. Members must be prepared to have their work slated – in public. 'There are people who think they are the best thing since sliced bread, so when

PAGB club membership	
2009	962
2010	965
2011	970
2012	984
2013	999
2014	1,000+
Estimated number of camera club members in the UK	
30-35,000	

ude health

editor **Chris Cheesman** finds out what's changed



Images from the Royal Photographic Society Collection at the National Media Museum, www.nationalmediamuseum.org.uk

Potted history of camera clubs

A SHARED interest in photography can be traced back to the early 1840s. The first club was formed by a few like-minded gentlemen in Edinburgh soon after the invention of photography in 1839. Sir David Brewster, a close friend of William Henry Fox Talbot (pictured above left) had introduced these gents to the inventor's calotype process, and had reportedly viewed Fox Talbot's

photogenic drawings (see 'Leaf' image above) as early as December 1839. The eight members of the Edinburgh Calotype Club included doctors and academics from Edinburgh and St Andrews. Fast-forward 170 years or so, and there are upwards of 1,000 clubs nationally, representing more than 30,000 members, according to the Photographic Alliance of Great Britain.

someone says they are not, they don't like it,' says Cheetham.

AP forum member George W Johnson empathises with those who don't want to put their pics on a pedestal. 'I've always been too scared to join a camera club for fear of people laughing at my pictures,' he wrote.

And who needs a club when amateurs have the AP chat room? suggests fellow forum user Spinno.

Chichester concedes that even some people, who spend years on its waiting list, decide to throw in the towel once allowed through the doors. 'Often, people perceive the club as being somewhere they can actually learn to take

photographs – perhaps expecting to be taught how to use a camera, rather than improving their photography,' says Walter.

Competitions are one way to boost skills. At the time of writing, the PAGB was gearing up to stage its annual inter-club Projected Digital Image (PDI) Club Championship at the University of Warwick in Coventry.

Club size means little on the road to glory, in a contest that started life as a slide competition in 1977. Last year's PDI giant-killer was Wigan 10 Foto Club, which has just 13 members.

With pride at stake, the atmosphere can get a tad tense. 'There's always "I won a gold medal in Outer

Mongolia",' says Cheetham, who chairs the contest's organising committee.

For Chichester, competing with 'like-minded' clubs is a key part of PAGB membership. That said, Walter thinks more should be done to promote clubs nationally. 'Camera club members are viewed a little like trainspotters,' she adds.

'Of course, there are the archetypal camera club members, festooned with equipment hanging from every belt loop like [Wild West gunman] Wyatt Earp. 'But, for the most part, we're just people from all walks of life...'

In spite of the less-than-glamorous tags, it seems that camera clubs are thriving.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



Dennis Hopper: The Lost Album

The late Dennis Hopper was most famous for being a Hollywood actor, but he was also a keen and versatile photographer, shooting everything from Harlem street life to fellow movie stars. Until 19 October. www.royalacademy.org.uk

Left: Paul Newman, 1964. Photograph, 16.64x25.02cm, The Hopper Art Trust

BRIGHTON



First Light: Still – A 30-year retrospective

A gallery closure is never a happy occasion, but Brighton's First Light Gallery, which closed doors in 2013, couldn't be sent off in a nicer way than co-founder Mark Nelson's unique group show of 11 past exhibited photographers.

18 July–20 August. arts.brighton.ac.uk/whats-on/tg/gallery/2014/july-2014/first-light-still



EDINBURGH

Edinburgh Festival Fringe

The world's biggest and best festival of the arts kicks into gear once again for 2014. Edinburgh, already a beautifully photogenic city, comes alive in August with street performance and throngs of punters. It's a street photographer's haven. 1–25 August. www.edfringe.com



CARDIFF

Powerboat P1 Superstock

The ongoing powerboat racing championship comes to Cardiff for the weekend in the third round of its 2014 competition. See pages 4–5 of this issue for tips on how to take great photographs of powerboats. 26–27 July. www.p1superstock.co.uk



Viewpoint Jon Bentley

Digital technology has transformed the way we go about our hobby, and continued innovation will continue to amaze and advance us for many years to come

Digital technologies have massively transformed the way we take, manipulate and share images over the past decade or so. But will the next decade continue to excite us with serial innovation? I think there's a good chance that it will, and in various ways.

Take sensor technology. To get anywhere near the perception of the human eye requires around 20EV of dynamic range, but even the best current DSLR struggles to exceed 13EV. The best current solution to this is the range of interesting but ponderous HDR techniques that combine two or more exposures. But graphene – the new wonder-material being developed at Manchester University – is brilliantly light-sensitive and should achieve the 20EV range with ease. Let's hope it lives up to its promise. At last, one exposure

'Graphene is brilliantly light-sensitive and should achieve the 20EV range'

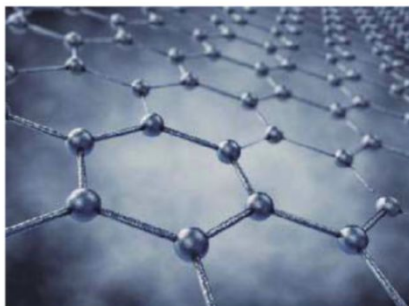
with all the detail you'll ever need.

Displays will become better to match. Current LCD monitors deliver around 8EV of dynamic range. OLED technology with its individual LED pixels, now emerging on domestic TVs, has the potential to deliver the required 20EV. Add quantum dots, which emit different frequencies of light when excited by energy from the LEDs, and colour gamut is vastly improved, too.

There'll be ever-higher-resolution ways of showing off our images. There are 8K TVs already under development in Japan, with 32-million-pixel (7680x4320-pixel) panels. Soon most living rooms will have a sumptuous means of consuming photographs in glorious detail.

And, increasingly, screens needn't be flat. We'll be able to create sophisticated images to be enjoyed on displays that are curved or in the form of 3D objects. Virtual-reality headsets and even retinal projection will also become mainstream options.

Action photography could well receive a boost thanks to lasers. By firing laser



First produced in the lab in 2004, graphene is pure carbon in sheet form, just one atom thick. It is 100 times stronger than steel and conducts heat and electricity, but most importantly for photographic applications, it is light-sensitive. Could this potentially be a suitable material for the camera sensors of the future?

pulses of very short duration at objects and recording the results, incredible motion-stopping effects can be achieved. Cameras using STEAM (serial time-encoded amplified microscopy) technology can shoot at 37 million frames per second with a 'shutter speed' of 27 picoseconds – fast enough to record communication between neurons, or cancer cells developing. Upscale the technology to record larger scenes and the results will be spectacular.

Seeing through walls

Lasers may also be used to see around corners because they reflect off surfaces that are not normally considered reflective, such as walls. By measuring the time taken for the reflected laser beams to return to the camera, a picture is built up. It's potentially a vastly more powerful and sophisticated periscope mirror attachment.

Meanwhile, visual Wi-Fi technology, called Wi-Vi, attempts to see through walls, by examining waves reflected back through them. However, judging by the rather ghostly images that are predicted, it may prove more suited to military and espionage uses than creative ones.

As so often with new technologies, they may be thrilling, but they also raise serious concerns about how to protect our privacy.

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New Books

The latest and best books from the world of photography. By Oliver Atwell



Martin Parr, 2nd Edition

by Val Williams, £59.95, Phaidon, hardback, 474 pages, ISBN 978-0-71486-566-9

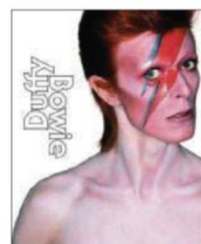


MARTIN Parr, as you should all know by now, has made a career out of relentlessly documenting the idiosyncrasies of the British people. Recently, his eye has wandered towards the global population, but it's

likely to be his representations of our fair island and her odd people for which he will remain known. That's no bad thing, considering the breadth of breathtaking imagery he has produced since his earliest black & white work in the 1970s. Parr's work has a distinctly political edge, whether viewers choose to see it or not. There is so much more to his work than meets the eye – the snapshot-aesthetic of the images is a mere ruse. Curator and writer Val Williams has done a fantastic job of providing an often-neglected context to Parr's photographs and, as such, has negotiated a wonderful volume of work. ★★★★★

Duffy Bowie: Five Sessions

by Kevin Cann and Chris Duffy, £25, ACC Editions, hardback, ISBN 978-1-85149-765-2



WHILE David Bowie is considered to be a solo act, he is more often than not an artist whose constant shifts in sound and persona are a result of fruitful collaboration. The most famous example will always be the albums produced with Brian Eno, but, as this book shows, Bowie's visual style also

required the assistance of those who helped him realise his vision. This volume documents the collaboration between Bowie and photographer Brian Duffy, a partnership that started with *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* in 1971 and ended in *Scary Monsters (and Super Creeps)* in 1980. It's a beautifully produced and thorough book that is a great addition to any Bowie fan's collection. ★★★★★

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel Five's *The Gadget Show*. His interest in photography started at the age of 11, when he discovered a disused darkroom at school



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Kate Hopewell-Smith

Kate, a UK Nikon Ambassador, has been training photographers for the past three years. She is running a one-day group workshop on Confidence with Kids Location Portraiture, at Stowe Landscape Gardens on 29 July. Find out more and how to book at www.katehopewellsmith.com



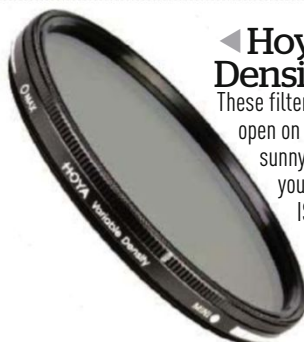
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KIT LIST



◀ The Shootsac

The Shootsac is more of a lens bag than a camera bag. It helps me change lenses quickly on location and the design doesn't prevent me getting down on the floor when necessary.



◀ Hoya Variable Density filters

These filters enable me to shoot wide open on my prime lenses in very sunny conditions. Sometimes you reach your limit on low ISO and fast shutter speeds and don't want to sacrifice the aperture to get the shot.





Use the palm of your hand to find the sweet spot for the lighting



Get siblings to muck about together for natural shots



Try to retain highlight detail in side-lit shots

Natural & relaxed

Kate Hopewell-Smith reveals the secrets to successful shots of children on location

Successful child photography, especially when shooting on location, is a lot harder to do well than many people initially think. This is because there are so many things to consider when you are managing an environmental portrait shoot. For me, knowing how to successfully shoot in natural light is probably top of the list, while encouraging natural expression is also a priority. As well as this, knowing how to use the location effectively to enhance the composition of an image is another key factor in achieving a successful child shot.

Let's start by looking at lighting. It's an often repeated mantra that an overcast day is great news for portraits, and it certainly is the easiest light to meter and expose for. However, the light still has direction and the sun is behind those clouds somewhere. The trick is in finding out where. I like to use the palm of my hand (held vertically, fingers pointed towards the sky) to find the sweet spot, but often this still doesn't produce well-lit eyes because during the day the sun (even tucked behind clouds) is high in the sky and our eyebrows help shade the sun. In contrast, cheeks, noses and foreheads catch the available light, so to draw attention back to the eyes I try to find some top shade – somewhere with an overhang that I can place the subject under. This

◀ Nikon SB-910

I really wouldn't go on a location shoot without a Speedlight flashgun. Outdoors I don't use any modifiers at all and instead direct the flash head straight at my subject. The trick is to understand how to make your image look like you aren't using flash at all.



◀ Tin bath

This tin bath has proved to be a brilliant item to keep toddlers in one place. Chairs are also good but, to be honest, they don't contain children in quite the same way as this bath!

I absolutely love to shoot moody side light with children



Shooting contre-jour provides a lovely rimlight

‘Most people love images shot into the light, or contre-jour, because they help to put emphasis on the subject’

blocks any direct light from above and forces the light to hit the subject at a lower angle, which results in very soft, even light, and eyes with plenty of colour and catchlights.

Most people love images shot into the light, or contre-jour, because they give a wonderful feeling of summer and help to put emphasis on the subject. In order to be able to effectively see the rimlighting effect, however, it is essential to find a background that is darker than the subject, as this will deliver the necessary contrast between the light and dark areas of the image.

I also try to turn the subjects so that their faces are in direct shade and ensure that no light is creeping on to the cheeks or nose. At this stage, I will make a decision about whether it is necessary to add some extra light, either using a reflector or Speedlight flashgun to reduce the dynamic range between the highlights from the sun and the skin tone, which is in shadow. If I am fortunate enough to be photographing in golden-hour light, either early or late in the day, I might not need to add any additional light at all.

Lines on location

Natural lines within a scene are generally regarded as the photographer's friend, but they can easily become an enemy of good composition and very distracting if not used with care. (You also need to be very aware of barrel distortion when using wideangle lenses). I always analyse any lines that I find in my location and see if I can use them to my advantage. For example, on a recent beach shoot I spotted some



The children's father was working hard behind the scenes here to help elicit the best expressions

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‘One of the best lessons I learned is to use parents and siblings to get the expression you want – the results will be far more genuine’



Analyse any lines you find in a location to see if you can use them to your advantage



Props are an incredibly important element when shooting children

➤ groynes in the distance and knew that they would provide me plenty of graphic opportunities if I shot them face-on, while they would also offer great visual potential when shot from the side.

Don't think location means just outside, either. When I'm working indoors, I love to shoot moody side-lit shots with children once they are old enough, which is about

FILL FLASH ON LOCATION

ONCE you know how to shoot with a flashgun in a subtle way, you'll find it indispensable for improving bad light (like in the image in a bluebell wood, below) and for lifting shadows for backlit images.

Shooting at wide apertures means I'll often have to shoot in high-speed sync mode, where the flashgun becomes a continuous

light source – pulsing light across the entire exposure, rather than emitting one burst of light when the sensor is fully exposed at shutter speeds below 1/250sec. I always shoot in TTL mode, ensuring that I'm only using the balanced fill setting and even then I'll dial in about -2 flash compensation to avoid overpowering the shot.



five upwards. When shooting parallel to a window or an open door, people often opt to expose for the shadows and overexpose the highlights, but I feel this tends to lose the impact of the contrast between the brightest and darkest areas of the image. Instead, I like to expose for the highlights and treat them as a midtone. This means I often have to underexpose the scene by around 2EV to

maintain detail in the highlights. I sometimes shoot directly facing a window or doorway and expose for the shadows, losing the highlights.

Settings

Parents love images of their children running free, which they find hard to capture on their basic cameras and phones.

KATE'S SHOOTING METHOD

MANY photographers say they love to work with natural light because they are often put off by working with artificial light such as flash.

I adore natural light, but it doesn't always deliver what I need when I am on location, which is why I wouldn't go on shoot without a flashgun in my bag.

In order to stay in control of your flash output, it is necessary to shoot in manual mode, but the results are worth it. The most important thing to remember, though, is that you must get an ambient exposure you are happy with before you introduce your flash. I like to work by initially keeping my flash turned off until I have an image that is pretty much how I want it, and then the addition of a blip of flash helps lift the scene. Working on location and shooting with wide apertures often means quite fast shutter speeds, though, so you must ensure that you have set your camera to high-speed sync mode. The following steps are generally how I use my flash.



Camera settings

Working in manual, I set my aperture first. For portraits, I like to blow-out the background and shooting with a fast prime lens means I can opt for an aperture such as f/2. I then look at my ISO and finally I get my ambient exposure using my shutter speed.



Flash settings

I then switch on my flash and check that I am working in high-speed sync mode by going into the camera's menu. I also check that I'm using fill flash mode, too. Both of these settings are very important because I don't want the flash to control the exposure, but merely fill shadows.

CREATIVE LENSES

SOMETIMES it is fun to use specific lenses and accessories for creative effects. For shoots with teenagers, I like to use my Lensbaby. The image below shows the combination of using the Double Glass Optic (basically a 50mm focal length with a central sweet spot surrounded by a dynamic blur) with the Composer Pro, which offers the

ability to tilt/swivel. In addition to this, I have also used one of my Lensbaby's creative aperture rings to add an extra dimension – if you look closely you can see the out-of-focus highlights have an abstract pattern to them. I wouldn't ever use a lens like this for an entire shoot, but the odd creative image is fun to shoot and clients love it.

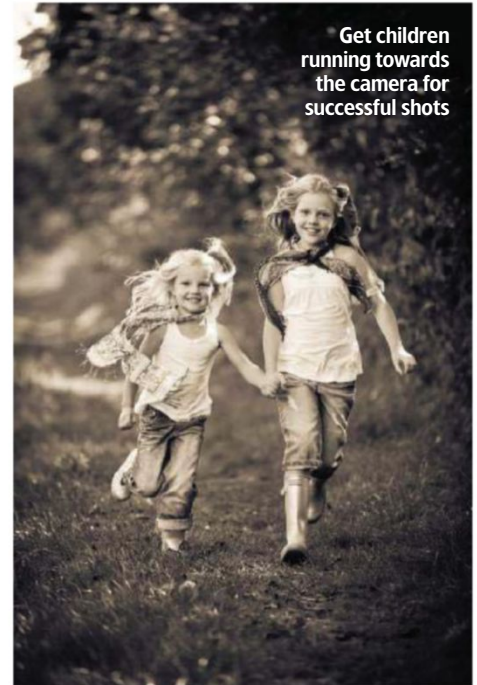


These images are much more successful if the children are running towards the camera, rather than across the frame.

I have lots to think about when I am working on location – primarily the light and metering, location and how to position my subjects. The last piece of the puzzle is expression and it is a critical element that affects the final success of a portrait.

I love the quote by the American photographer Paul Caponigro, who stated: 'It's one thing to make a picture of what a person looks like, but it's another thing to make a portrait of who they are'. One of the best lessons I have learned is to enlist the help of parents and siblings to help coax the expressions I want – the results are always far more genuine.

AP



Get children running towards the camera for successful shots



Shooting with the sun behind your subject will deliver soft, even lighting on the face



Flash compensation

For most scenarios, I also set my flash compensation to -2 (this does not affect the camera exposure). Only if I am working in very bright conditions or need to maintain some background highlight detail would I push the flash exposure compensation towards 0.



Direct flash

When I am working on location, it is rare that there is any suitable surface that I can bounce the flash from, so I just tend direct the bare bulb flash straight at my subject. This may sound extreme, but the flash power is very low and not a distraction.



Rear curtain

It is also worth mentioning that it is best to make sure your flash is not set to rear curtain sync. This is because the time is increased between the pre-flash and the flash, which can result in people blinking and ruining your shots, and there can be a delay in the shutter.

1

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The Lost Album

Curator **Petra Giloy-Hirtz** discusses why she believes actor **Dennis Hopper**, who passed away in 2010, was one of the great photographers. She talks to **Oliver Atwell**

The Royal Academy of Arts is currently hosting a retrospective of the photographic work created by Dennis Hopper between 1961 and 1967, a show that you curated. Can you tell me a little bit about the background of this body of work?

The works at the RA were first shown at the Fort Worth Art Centre in Texas in 1970. In fact, that was his first major exhibition and he made the selection of over 400 prints from around 18,000 images. As you say, the photographs were all taken between 1961 and 1967, during a time in



which he found himself blacklisted from Hollywood.

Following the Fort Worth show, Hopper also presented another exhibition at the Corcoran Gallery in Washington but after that, the images disappeared. They were boxed up and rediscovered after his death in May 2010. Finding these images again was a surprise. I gave them the title of *The Lost Album*. It's wonderful to see them as they cover the whole epoch of the 1960s and the radical changes that were

afoot during that period.

What's particularly moving about this collection is that during the 1960s, he was a dedicated photographer. He really thought these images would be his legacy. He could never have predicted that his acting and directing career would ignite with the release of *Easy Rider* in 1969.

Personal legacy aside, why was Hopper so compelled to document this period of American history?

1 Irving Blum and Peggy Moffitt, 1964. The prints on display at the Royal Academy are the original images presented by Hopper in Texas in 1970. All are relatively small, measuring around 16x24cm

2 Jane Fonda and Roger Vadim at their wedding in Las Vegas, 1965. Despite featuring such significant icons in his work, Hopper was as likely to photograph the common man on the street as he was a famous face

3 (L-r) Andy Warhol, Henry Geldzahler, David Hockney and Jeff Goodman, 1963. Hopper was an avid collector of art, and as a result found himself immersed in the world of the artists he so admired

4 Leon Bing, 1966. 'I never made a cent from these photos,' said Hopper. 'They cost me money but they kept me alive.' Hopper's intense activity in photography kept his creative mind fresh before he finally fell back into the world of film-making



'Dennis Hopper was deeply interested in the political dimensions of the world around him'

Hopper was deeply interested in the political dimensions of the world around him and the social context that this period gave birth to. The artistic and political scene was in a great state of flux. Society was altering in every conceivable way. As Hopper himself said, 'The world was on fire with change.' For a contemporary audience, it's fascinating for us to see where our current generation and the world around us has come from, whether that's in his depictions of the counterculture or the Civil Rights Movement.

Many people have described his images as looking almost like movie stills, except in this movie everyone has equal billing. His images display such diverse subjects as the hippy movement to biker gangs and iconic movie stars.

Hopper was fascinated by so many things. There are a number of surprises when we assume he was simply interested in photographing movie stars. In fact, he was just as interested in subjects such as



the street life of Harlem, poverty and groups living on the margins of society. He had deep empathy with these people.

It's also interesting to note that he was close friends with a lot of the artists and film stars he shot. He was totally immersed in this world. In fact, Hopper was probably one of the first people to photograph these individuals. That's why the images feel so intimate. The people he depicts are in repose.

It's also great to see that these are also more than just snapshots. He was clearly a very good photographer who understood his craft. They're certainly aesthetic images. Hopper was not at all interested in taking snapshots. You can absolutely see how he approaches his subjects. While

taken under natural light and were uncropped.

You've said in the recent past that Hopper can stand with the great photographers of his time. Who would you consider his contemporaries?

The important thing to note is that Hopper did not learn his craft from anyone else. He had no role models. But when you look at his photography, you can certainly compare it to the work of others. Robert Frank, Garry Winogrand and Brassai are good examples. Many people have also compared his Harlem street scenes to the kinds of images produced by Harry Callahan.

But while we can find links to the work of others, we must also understand that his vision was entirely his own. It was untainted by influence. With that in mind, we must now accept that Hopper was so much more than an actor, director and movie icon. He was without a doubt one of the most passionate and dedicated photographers of his time.



Petra Giloy-Hirtz has curated exhibitions of contemporary art in museums, in galleries, and for companies, in both public and religious spaces. She writes and publishes books in collaboration with renowned publishing houses. She offers advice on building collections and coordinate archiving and documentation. She works particularly closely with a series of artists and seeks to support their work through publications and exhibitions. **Dennis Hopper: The Lost Album** is at the Royal Academy of Arts in London and runs until 19 October 2014. Visit www.royalacademy.org.uk for details. An accompanying book, *Dennis Hopper: The Lost Album*, is published by Prestel, priced £35

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LETTER OF THE WEEK

Would like to meet...

Thank you for the excellent review of the Sony Cyber-shot DSC-RX100 III (AP 5 July). However, this will not be the camera to replace my Canon PowerShot G10. The obvious choice was the PowerShot G16, but I was disappointed to find that it did not have the Color Accent feature that I had used so often, and the PowerShot G1 X and G1 X Mark II felt too bulky in comparison.


Then the RX100 III arrived, the specifications of which were everything I wanted, including a similar Color Accent feature. I was so excited when I bought mine, but my excitement quickly turned to disappointment when I realised – as a 54-year-old whose eyesight has seen better days – that I'd be wearing my glasses every time I switched the camera on. I didn't like the feel of it, either, as I kept

thinking that I would drop it. As a keen hillwalker who has handled just about every camera on the market, it was apparent that the RX100 III was not for me.

Buying a new camera can be an exciting time but also a frustrating one. It is about much more than just specification – it must match your personal needs. I'm sure I'm not the first photographer to have made a purchase and later realised that the 'relationship' is just not going to work.


David Mitchell, County Durham

Your letter perfectly illustrates the importance of trying a camera in your hand before buying, rather than just ordering from the internet, because we all have different tastes and preferences – Nigel Atherton, Editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com





Simplicity itself

Regarding your feature on window-light portraits (AP 5 July), this was a good example of a simple technique giving excellent results. Damien Lovegrove has followed in the footsteps of Jane Bown, who for many years provided *The Observer* with her portraits and quirky black & white pictures taken with an Olympus OM 35mm camera fitted with a

standard lens. Simplicity is often best since there is less to go wrong and less for us to think about – or forget.

Dennis Davis, via email

I remember meeting Jane many years ago at an exhibition of her work, and was as impressed by her quiet modesty as I was by her portraiture – Nigel Atherton, Editor

Immoral practice

I liked your article on the demise of the high-street retail outlet (AP 28 June). I am afraid that it is a sign of the times. I don't blame anyone for buying online, which is fair competition, but what I object to are people who go into a high-street shop, ask for the leaflet and the demonstration, then buy online and save a few pounds. They obviously like the shop for its personal service, but will not pay that bit extra for the product. If they wish to

save money, then buy online, but don't make a convenience of the high-street shop. I find it immoral to do that, but it appears to be widespread.

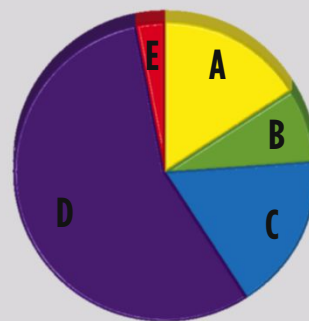
Ken Williams, Merseyside

Farewell, Ogden

As soon as my AP landed on my doormat, I would flip open the back cover to see if it was an issue that contained Ogden Chesnutt's column. So it was with dismay that I read his final column in AP 14 June. This is a big thank you for the joy his articles have brought me over the years.

There are many very good photographers around, but the ability to write well is a rare gift, so I do hope he will be able to find some way of getting his thoughts into print again. His articles were written with wit, charm, style and balance, and were always engaging – in short, what a successful photograph aspires to.

I will miss him and wish



In AP 14 June, we asked...

When was the last time you shot a roll of film?

You answered...

A In the past month	16%
B Earlier this year	8%
C 1-5 years ago	17%
D More than five years ago	56%
E I've never shot film	3%

What you said

'So long ago I can hardly remember – 2005, I think, when I got my first digital camera'

'A couple of years ago for fun, I bought disposable cameras for my daughter and myself. I can't actually remember if I got them developed, though'

'I keep threatening to take a film camera out with me, but it persistently fails to happen'

'I got a Lomo Konstruktor for Father's Day, so will hopefully be shooting film again soon'

'Today, but not a whole roll'

'A roll of film? What's that?'

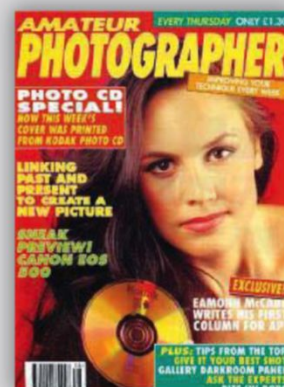
Join the debate on the AP forum

This week we ask

Has your opinion of smartphone cameras changed?

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Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 5 July issue's cover was from 17 April 1999. The winner is Benn McIntyre from West Sussex, who was the first correct entry drawn at random

him every happiness for the future.

David Pelling

Odgen has decided to take a break from writing for the time being, but you never know, he may pop up again in the future if he ever gets bored watching Countdown – Nigel Atherton, Editor

Bit of a loner

Yet again, a recent AP poll on camera clubs (results in AP 12 July) hasn't got my answer. Around 35 years ago, I went to a local camera club. It was a well-attended meeting. I was the only one carrying a camera. It was a competition night. There was an achingly beautiful colour print of a large sailing ship with creamy, dreamy colours. The judge gave it six. I have been a member of a club that has excellent facilities, and I joined for those – although it wasn't a stable environment, due to vendettas within the committee, I think.

But in the end, I'm a bit of a loner. A creative partnership with a model – yes, I can understand that, and I've been privileged to work with a number of wonderful people. But add a second tog, and while some of the dynamics improve, others usually suffer. So I remain

antisocial, and go my own way most of the time. I think it works.

John Duder, West Midlands

Candid camera

I was fascinated by Peter Wardle's letter (AP 28 June) describing the cameras he made when he was a student, and how he managed to make a lens from the glass elements. It must have taken some beating! Alas, I only ever attempted something similar as a young lad with nothing better to do at the time, by sticking a disposable camera in a Ribena carton. But perhaps it was for less admirable reasons, as my best friend and I used it to spy on the pretty local girls.

I don't mind confessing this, although I hope I don't get too many reproaches. Maybe I would have been better occupied putting together a pinhole camera and taking landscape pictures? I'll let the readers decide on that one.

Thomas Latcham, Kent

Past and future

Since my first camera in 1946 (a Coronet Club), I always had at least one camera, and often several at once, and in every format from 8x11mm to 5x4. They were manufactured in most of those European countries that made cameras, plus the USSR, the USA, Hong

Kong, China and Japan.

Since I started reading *Amateur Photographer* around 60 years ago, I have seen the demise of most of those makes that gave me such a thrill. It seems that the market is now dominated by just two manufacturers of DSLRs, which unfortunately I find not only too heavy, but also boring.

The camera I use now is a micro four thirds model, but there is always the possibility that I may be tempted by something new and exciting. So I will still go to the newsagents every Tuesday, go round the corner to the pub, have a pint and read AP – just not about ever-so-slightly improved DSLRs. Fortunately, your magazine, more than any other, shows not only an interest in the past, but also the future of photography.

A Smith, Cambridgeshire

Canon and Nikon may dominate the DSLR market, but let's not forget Pentax, which is still producing some innovative new features.

I do agree, though, that improvements in digital technology have freed manufacturers from the mechanics of a DSLR, and allowed them to rethink the design of the enthusiast camera – Richard Sibley, deputy editor

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In next week's issue On sale Tuesday 29 July



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Glen-Brittle, Isle
of Skye, shot
on an Alpa STC





iShoot landscapes



Julian Calverley may have built a career around using large-format cameras in the studio, but he is just as content outdoors, capturing scenes with his iPhone. He talks to **Andrew James**

While it is easy to dismiss the photographic capabilities of a mobile phone, British photographer Julian Calverley is doing his best to change this opinion. He is one of a growing breed of image-makers who see the camera phone as much more than just a 'snap anything' tool, and he's recently published a book of iPhone images to prove that the device carries serious creative weight.

Had you suggested to Julian as recently as a couple of years ago that his first photographic book would be one based on images taken on a camera phone, he admits he would have been the first to reject the idea as ridiculous.

'I'd have been horrified, irritated and taken it as an insult,' he says, as we look through the images contained within the pages of his A5 book *#IPHONEONLY*. 'It does feel quite strange,' he continues. 'I never expected my first book to be like this, as I come from a very traditional background.'

The more you talk to Julian, the more he comes across as the last person you would expect to find embracing the fun of 'iPnoneography'. However, he





Frozen bike shed, Glen Etive, north-west Scotland

‘The iPhone’s ability to provide a quick and simple burst of creativity releases him from the slower and more precise process of using his Alpa camera’

➤ is keen to point out that the iPhone work is a side project rather than a substitute for his large-format work, the body of images that he identifies as his main passion.

Learning and landscapes

Julian learned his trade mainly on the job after a brief and ultimately dissatisfying dalliance with art school. Initially working in an E6 processing lab when he was 17 years old, he moved on to become an assistant in a studio at just 18. Since then (he is now 50), he has forged a highly successful career as a commercial photographer.

‘When you get a good commercial job, the money is still quite reasonable,’ says Julian. ‘This means I don’t have to work quite as much and there are gaps between the bigger jobs.’ It is these gaps that were the key to his introduction to iPhone

photography, because while the world of commercial photography pays the bills, Julian’s real passion is for landscapes.

Julian loves landscapes and also admits to being attracted to darker, moodier imagery. This should be quite clear when looking at his very classic landscape style, as well as the images he shoots with his iPhone.

His eye for dark and dramatic imagery is something that dates back to his early days, when he was influenced by photographers such as Bob Carlos Clarke and John Claridge.

While these two photographers had very different styles, they shared a sense of mood and possessed an ability to push the limits of their profession. The painter JMW Turner is also a massive influence for Julian. ‘I went to see an exhibition of his work recently and it was the ultimate inspiration for me. His work is so

dramatic and powerful,’ he says.

With Julian’s background in studio photography, he is usually more at home with bigger cameras. These days he mainly uses an Alpa 12 STC (shift travel compact) with a Phase One IQ180 digital back for his landscape work.

He can see the irony in his love for larger and more precise cameras that are, in all respects, the antithesis of the iPhone – which is small, light and offers almost no manual control over the actual process of taking a photo.

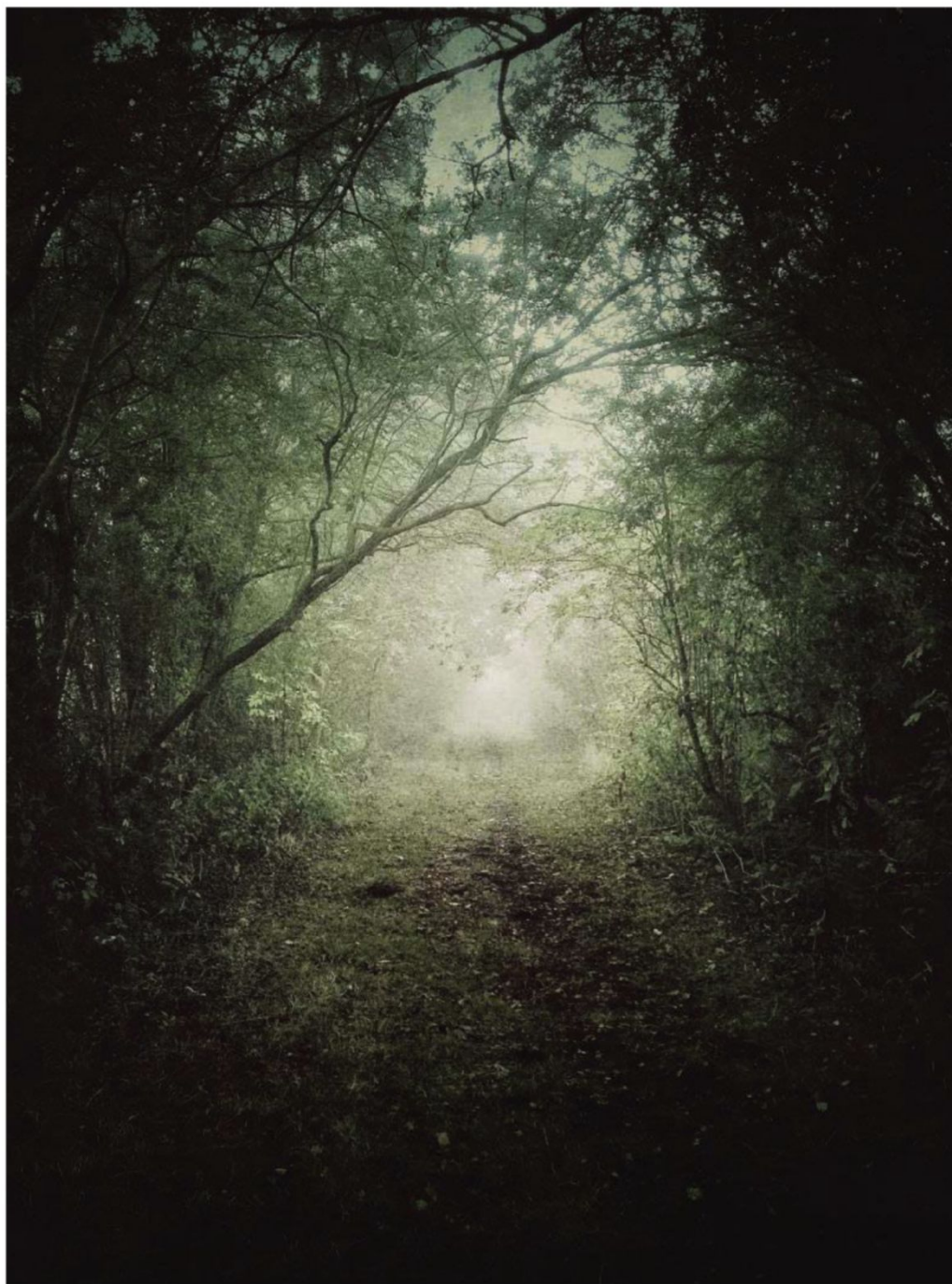
But this is exactly why he has fallen in love with it. The iPhone’s ability to provide a quick and simple burst of creativity releases him from the slower and more exacting process of using his Alpa camera. It follows the same principle as his love of the more solitary pursuit of landscape photography, which provides an antidote to the controlled teamwork that goes into many of his commercial assignments.

Just like his photographic idols, Julian wants to break away from the conventions and explore his creativity – whether that’s using a tripod-mounted Alpa or on a lighter and infinitely simpler device that can be carried in his jacket pocket.

Although Julian has only relatively recently tapped into the creative potential of his iPhone’s camera, he confesses to being something of an Apple fanboy. ‘I’ve owned an iPhone since they first came out, but it was a friend of mine, Jack Lowe,

Below: Heavy rain in Glen Etive, north-west Scotland





who advised me to join Instagram, thinking I'd enjoy the community aspect of it,' says Julian.

Taking Jack's prompt, Julian signed up to the online photo community and began to shoot more and more with his iPhone. 'I started photographing everything from drain covers to my breakfast,' adds Julian. 'You name it and I probably shot it. Then I started playing with various apps so I could improve my images. That's when I discovered Snapseed for processing the images.'

Lonely selfies

Julian's use of the iPhone as a creative tool really began as a way of recording where he was when

shooting his landscapes with his Alpa. Not wanting to actually appear in the shot in the true definition of the world 'selfie', he began taking photos of his camera on a tripod in front of whatever stunning scenery he was visiting at the time.

'It was all a bit of fun,' he says. 'I'd shoot these lonely selfies and then sometimes send the image to Alpa, or usually just upload them to Instagram. I wasn't taking them to blow my own trumpet or say, "Look at me, I have an Alpa" – it was just something to do. But very quickly, I started getting people liking them and it all grew from there.'

Julian quickly found a style for his iPhone imagery that naturally

emulated what he was doing with the bigger cameras. If you compare both his classic landscapes to his camera-phone images, it's easy to see they are imbued with the same love of drama and darker leanings.

Once he had a good number of 'lonely selfies' and iPhone landscapes in the can, Julian showed the collection to his London agent, who suggested putting together a small portfolio of the photos. 'When showing my images, I started getting a great reaction to them. Towards the end of a presentation, I'd throw in the fact they were shot on a phone and most people wouldn't believe it. Almost without exception, the art director would ask at the end, "What's that app again?" It was clearly lodging in their minds.'

Battery booster

Julian uses his iPhone with a Mophie Juice pack to give him an extra eight hours of power – something that's important when he is shooting miles from the nearest plug socket. 'If I am out and about playing around with Snapseed while waiting for the weather to change, it's easy to use up all the power on the phone,' he says. 'I also use other apps, such as maps or tide times, and this all drains power. I probably use it as a phone least of all.'

When taking an image with the iPhone, the process is as simple as the controls themselves. 'There is no secret and it's very simple, very liberating,' explains Julian. 'The phone is small and very easy to use. For me that's half the attraction. It's down to being in a great place with the right light and honing your compositional skills.'

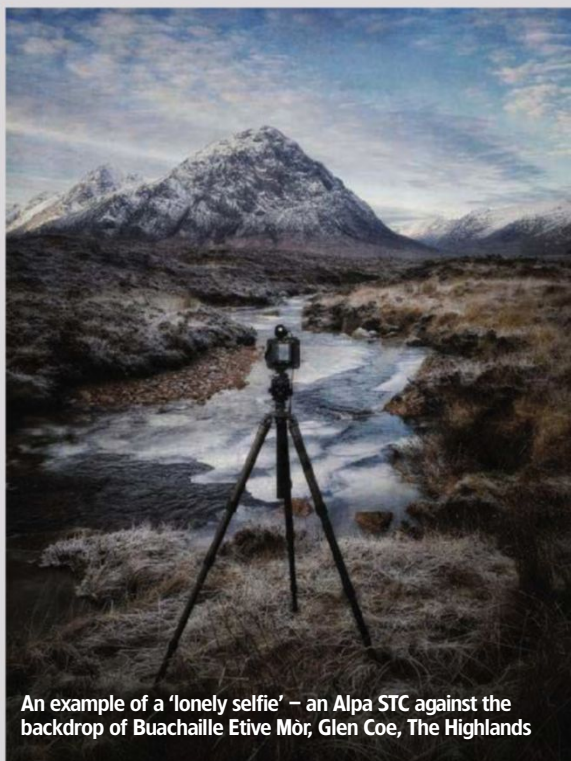
Julian believes that composition is very much a gut feeling. He simply plays with his viewpoint and framing until what he sees on



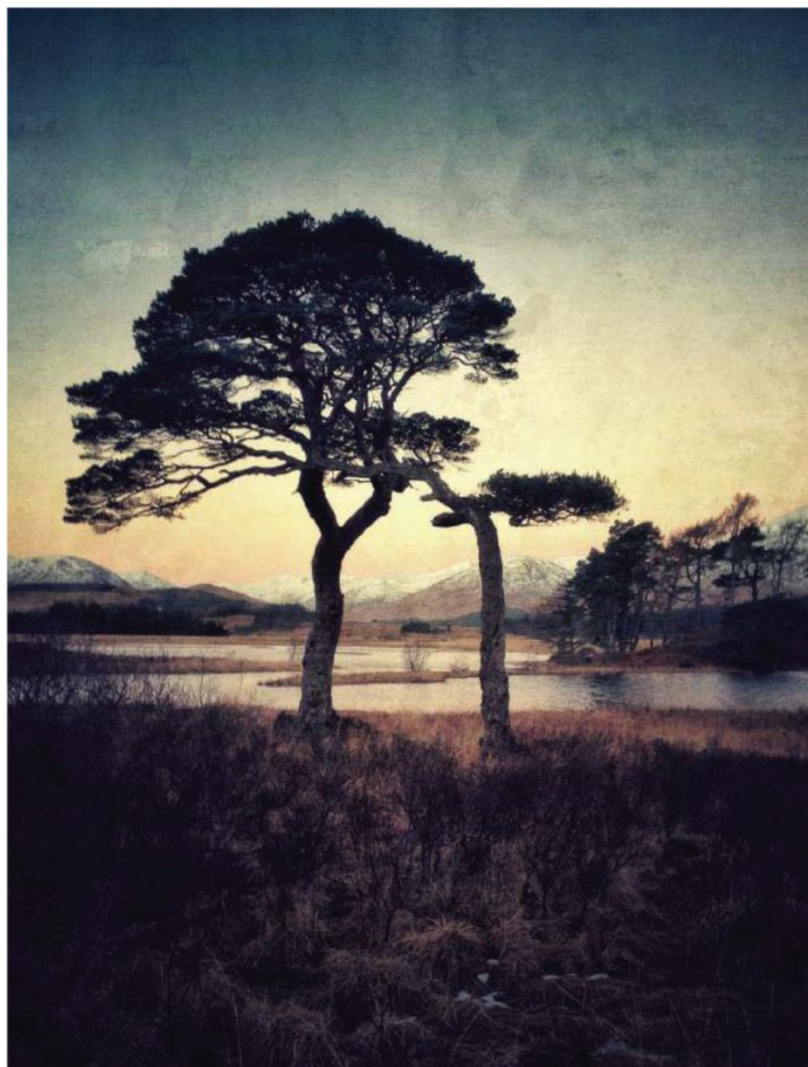
**Above: Public
bridleway under
autumn fog,
near Sandon,
Hertfordshire**

**Moss-covered
tree, Glen Orchy,
north-west
Scotland**





An example of a 'lonely selfie' – an Alpa STC against the backdrop of Buachaille Etive Mòr, Glen Coe, The Highlands



Caledonian pine trees at dawn, by Loch Tulla, north-west Scotland

For the love of Alpa



WITH Julian's background in studio photography, he is usually much more at home with larger cameras. In 2006, he visited photokina, the European photography show in Germany, discovered Alpa, the Swiss manufacturer, and fell in love with its precision-made cameras.

'It felt like a real camera and I have to feel really comfortable with the model I am using,' explains Julian. 'It gave me an

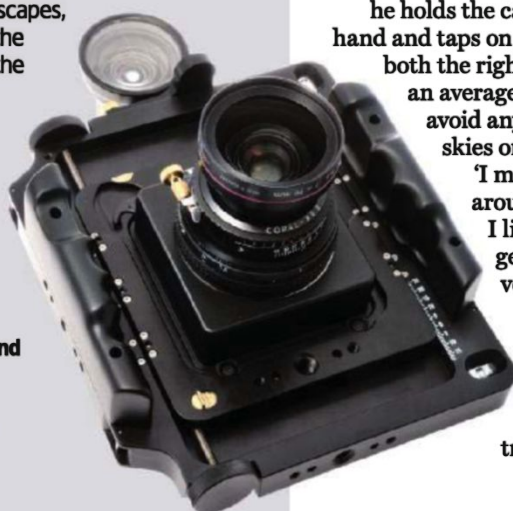
experience a bit like using a plate camera – a little bit slow and awkward, but it was beautifully precise.'

He saved up for two years and bought himself the Alpa SWA (shift wide angle), later adding the Alpa 12 Max to his collection. When Alpa introduced the STC (shift travel compact) to its line-up, he finally settled on what he believes to be the ultimate landscape camera.

'I use the Alpa 12 STC for landscapes, while for commercial work I use the Alpa 12 Max. However, I do use the STC for certain commercial jobs where a smaller camera is required, such as stitched car interiors.' Both cameras are combined with IQ180 or P45+ digital backs, 40mm and 70mm lenses and a tilt adapter.

Above: The Alpa 12 STC is small, precise and perfect for location work. It's also pricey, costing around £2,500 new

Right: The Alpa 12 Max is a more portable camera that can be used handheld as well as on a tripod



'I think getting your work in front of an audience is a good thing. I am a fan of Twitter, I do a couple of regular blogs and I have a Facebook account'

the screen feels right. He is, however, always surprised by the number of times the image he shoots seems to fit the age-old rule of thirds law when he sees it sitting within the Instagram grid. When shooting with the iPhone, he holds the camera with one hand and taps on the screen to get both the right focus point and an average meter reading to avoid any overexposure of skies or highlight areas.

I move the phone around and see what I like,' he says. 'I get obsessed with verticals and horizontals, so making sure the horizon is level, and that a building or tree is straight,

takes time. I'm a bit OCD about these aspects.'

Processing

Part of the picture-making process involves playing with the image and making sure it has exactly the look that Julian wants to achieve. He finds Snapseed quick to use and very effective. He processes images while waiting for conditions to be right at the scene or, more frequently, when he's back at the hotel after a day out shooting. His workflow is relatively simple and, rather like his composition, very much based on gut feeling with each image. However, a basic workflow for processing his iPhone images does exist.

He takes the picture with the iPhone camera and tweaks the original using Snapseed. First, he goes into Details and selects the Sharpen filter, using the Magnify

tool to check he isn't overdoing it. After sharpening, he opens the Vintage filter and has a play with the controls. Generally, he only uses the texture and brightness sliders, reducing the default amounts that are applied by Snapseed. Finally, he goes into the Tune Image filter and takes the ambience slider back to the left slightly to give the image a little more contrast.

This is all done in a matter of minutes. At most, he will spend five minutes processing an image before leaving it and going on to something else. Later, he will return to the picture, decide whether he is still happy with the processing work and, if so, save it back to the iPhone's photo library before finally posting it to Instagram or his Twitter account.

'I think getting your work in front of an audience is a good thing. I am a fan of Twitter, I do a couple of regular blogs and I have a Facebook



Left: The road to Sandon, Hertfordshire

Julian's book, **#IPHONEONLY**, is available from www.lionhousebindery.com, price £15 (ISBN 978-0-99291-110-2)



account. When I'm really busy my posting slows down a bit, but generally I just fit it in around whatever I am doing,' he says.

MY FAVOURITE SHOT: GLEN ETIVE, NORTH-WEST SCOTLAND

JULIAN'S favourite image was taken in one of his favourite and most productive locations, Glen Etive in Scotland, and despite being an iPhone image, it made it into the Lürzer's Archive *Top 200 Ad Photographers Worldwide* annual. It is typical of his style – dark, very moody but ultimately incredibly beautiful.

'It was shot early one morning while driving the single-track road through Glen Etive,' he says. 'It's a place I enjoy spending time at and I love the solitary single set of tyre marks left by my Land Rover in the snow that's starting to settle on the ground.'



'I've embraced what the camera phone is capable of. I really enjoy the fact that I have produced something so beautiful from a device that is also so potentially irritating. The mobile phone has changed human behaviour and I wanted my images and book to show that it is as creative as it is irritating.'

Ultimately, Julian's iPhone imagery is borne out of a need to be creative and express the darker side of his personal vision of the world. He is very much taking the images for himself, but online communities such as Instagram have allowed him to put this personal work in front of others, who have then embraced his approach. That his love affair with the iPhone, Snapseed and Instagram has culminated in a printed collection of distinctive landscapes images is certainly more of a surprise to him than it is to any of his online followers.

AP

TOP TIPS



Clean your lens

Always keep your iPhone lens clean. It only takes a small smudge of dirt or a droplet of rain on it to spoil the quality of the final image – especially if you are shooting into the light.

Be patient

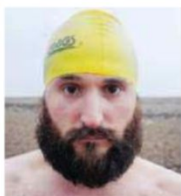
Patience is the key to all photography, but especially landscapes. It's important to get yourself into a good position, and then wait and watch the light. With a sudden burst of great light, you might only take one frame, but that moment will have been worth waiting for.

Bad weather

Learn to love bad weather. This is when the most dramatic images can be shot. For me, there's nothing worse than clear-blue skies with sun on my face. With bad weather, you often get the soft light that looks so great in an image.

Squint

If you squint at the image on the back of the phone to break down the complexity of the scene, and it still looks good in its basic form, you know you are on to a good thing.



Kevin Meredith

Kevin an obsessive documentary photographer, first gaining recognition for his photography with his use of the Lomo LC-A. Kevin has a passion for sharing his knowledge of photography, whether that's through writing books, teaching workshops or the odd appearance on children's TV. www.lomokev.com

Montage portraits

Discover how Kevin Meredith creates his clever montage portraits

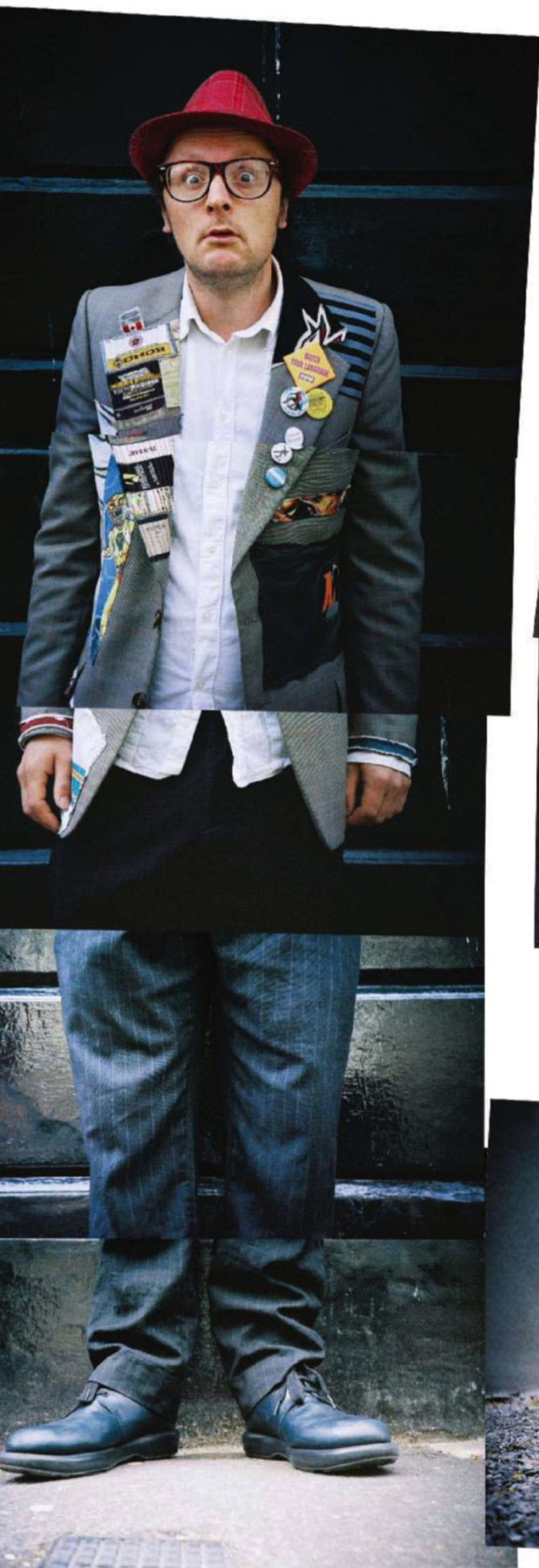
For the past five years, I've been shooting montage portraits of people. It all started when I came across a very dapper gentlemen and wanted to document all the details of his outfit, but I was only armed with a 35mm compact camera. Rather than take a portrait-orientation image on 35mm film, I decided to take five close-up landscape photos, in order to record as much detail as possible. I first became aware of the technique when I saw the visual artist Bernhard Winkler do something similar in Austria in 2002. Most people are reminded of David Hockney's photo joiners.

I must have shot around 500 of these portraits over the years. For consistency, I use a compact film camera. This is so that a portrait I shoot today will have the same visual style as one that I shot five years ago. Over the page are my tips for creating a montage portrait using a digital camera – the principle is the same but it's a little more 2014-specific.

I take five shots for each person, unless they're really tall. In these cases, I'll shoot six – but that's quite a rarity as they have to be more than six feet tall for that. I always start at the feet and make my way up to the head, shooting as I go along. Make sure you take multiple headshots, because while it's easy to get a decent picture of someone's feet or knees, an unsatisfactory face shot can ruin the whole thing. Starting at the bottom is also a good idea, because your subject will get used to the process and be more relaxed by the time the face shot takes place, resulting in a better portrait.

There are ways to get Photoshop to automatically combine images seamlessly – it will even merge and blend photographs of varying lightness and darkness. Perfection is not what we are after with this technique, however, so all the alignment is carried out manually using Photoshop's Move tool. I even like to rotate some images to give a more random, scattered look. Don't worry if things don't line up perfectly – they're not supposed to. As long as they're close enough, it's all good.





HOW KEVIN CREATES HIS PICTURES



1 Find a good background

Neutral or contrasting colours are ideal. If your subject is wearing subtle tones, a brightly coloured background can work, and vice versa. Shoot wide open so you can then use the perspective of an out-of-focus street or something similar as a backdrop.



2 Focal length

Use a focal length that will enable you to have the person's width fill one-third of the width of the frame. For a full-frame DSLR, this would be 32mm and for a cropped sensor, it would be around 24mm. Open up your aperture to throw the background out of focus.



3 Keep your distance

It's important to keep the same distance from your subject for every shot so there is no shift in scale between images. For each shot, I use a folding ruler set to 80cm, placing one end on the film plane of the camera and the other on my subject.



4 Taking the photos

For most people, five shots will be enough – one shot each for the feet, knees, waist, chest and head. It is important to keep the camera parallel with your subject, so there is no perspective shift between images. You might have to lie on the floor for the feet image.



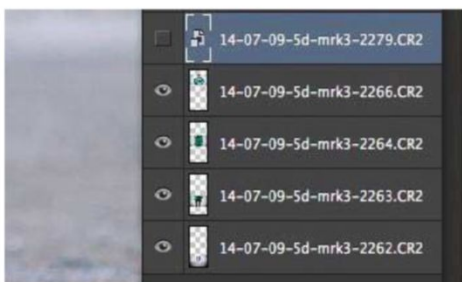
5 Opening into Photoshop

To open the images as separate layers in one Photoshop document, choose File > Scripts > Load files into stack and select your files. If you're a Lightroom user, select the images that will make your montage then right-click and select Edit in > Open as layers in Photoshop.



6 Resizing and smart objects

In the file menu, go to Image > Canvas Size, double the width of the image and increase the height by six times to get some working space. Convert each image layer into a smart object by clicking on the Layers palette options and Convert to Smart Object for each image.



7 Rotating and moving

Select the Move tool and make sure that you have Auto Select ticked in the tool options. This way, when you click on a photo, it will select its layer so that it can be moved. If you want to rotate an image, select its layer and hit Ctrl+T to scale and rotate the image.



8 Fine-tuning

Even shooting in manual, there might be slight variations between images, so use adjustment layers to correct this. If you want an adjustment to apply just to the layer below it rather than all below, hold down the Alt key and click between the adjustment layer and the layer below.



9 Finish off

Remove space around the montage by going to File and selecting Image > Trim. You can then save as a 24-bit PNG file to preserve transparent areas and, when you upload to certain websites, the area around the montage will be the site's background.

TOP TIPS

Pose

YOUR subject should not move or you might have difficulty aligning the photos. Make sure that hands are not in pockets because when the photos are overlapping in the final montage, it can look as if their arms are missing.



Use manual

DEPENDING on what the subject is wearing, the exposures will vary for each shot. For consistency, shoot in manual exposure and manual white balance. Take the meter reading from the subject's head so you expose for the skin tones.



Vignetting

WHEN shooting digitally, I add vignetting to each of the images before I put them together. This can be applied in raw processing. If you don't, the image's edges will blend together, which is not the look you're aiming for.





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Here are some horror stories from AP readers about damaging their camera gear:

“While filming with the Red Cross water rescue team on a drill at Findhorn in Scotland, I left my camera for 30 seconds to put on a life jacket. A strong gust picked up the camera and dropped it nose first on the ground. The result was a cracked chassis and burst LCD. I got the shoot done, but I ended up with a £900 repair bill”

“I was taking a shot of the Golden Gate Bridge in San Francisco in the USA a few years ago when a single wave came from nowhere and over my head. It drenched my “weather-sealed” Canon EOS 7D – and I got a £250 repair bill”

“I dropped my Canon EOS 7D onto concrete, which ripped the Sigma lens off its mount, just as I was about to board a helicopter for a tour of New York – a 40th birthday present from the wife. I had to fight back the tears...”

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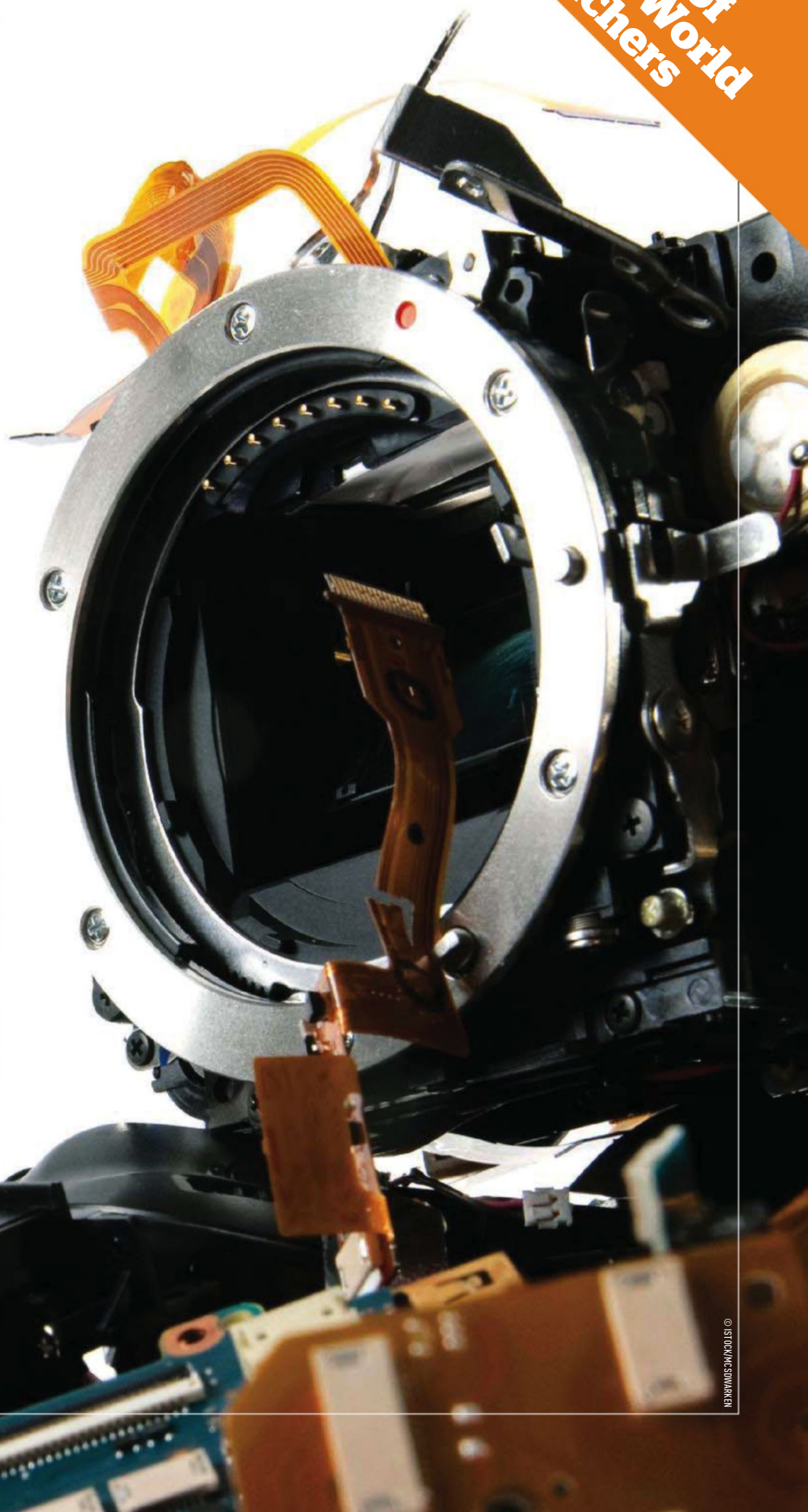
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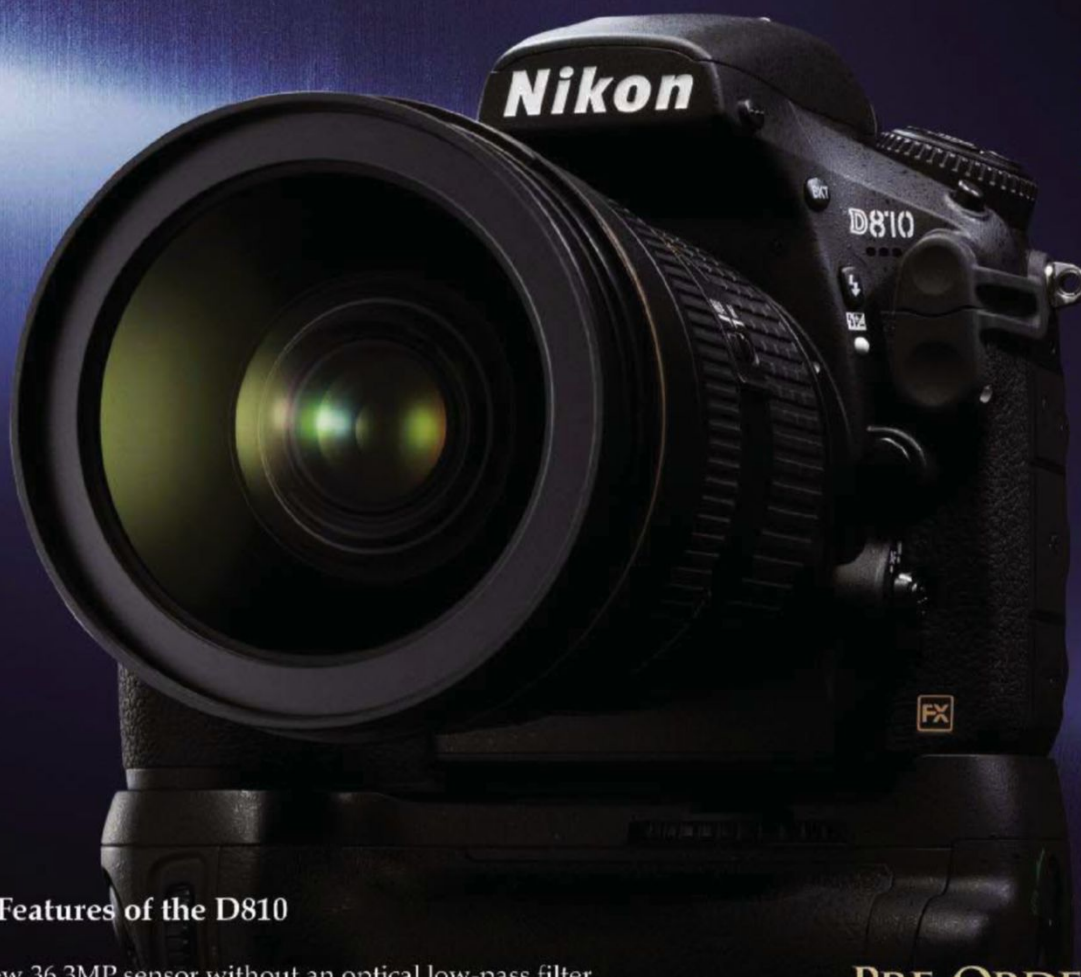
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1 Mike Martin Bristol 50pts

Pentax K-5, 17-70mm,
1/15sec at f/4, ISO 200

There are a few key things that the judges look for in APOY entries: technical excellence, whether the image fits the brief, and creativity. This image has it all. It features a great subject, beautiful lighting, and a wonderful and evocative location. This was a strong round and for this one to stand out above all others was no mean feat.



2nd
PRIZE



2 Silvia Landi Italy 49pts

Canon EOS 40D, 18-50mm,
1/10sec at f/2.8, ISO 1600

As with Mike's shot, it was the excellent use of natural light and location that made Silvia's image a sure thing for a top-three slot. The fact that a subtle strip of natural light has been used to highlight the eyes (the most important feature of any portrait) really impressed us, and the shallow depth of field means our attention is focused on the subject.





3

3 Andrew Sole Australia 48pts

Nikon D200, 18-70mm,
1/350sec at f/2.8, ISO 100

Andrew has found a fantastic way of framing his subject here. The background adds a sense of depth and location, giving the image a degree of engaging context.



2

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APOY 2014 Amateur Photographer OF THE YEAR COMPETITION

PORTRAITS IN NATURAL LIGHT

Some powerful images feature in round 4 of APOY 2014. We reveal the top 30 for **Portraits in Natural Light**

Mike Martin, from Bristol, is the winner of our Portraits in Natural Light round of APOY 2014. Mike will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200.

The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate.

The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. The 45mm f/1.8 portrait lens is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

Our second-placed winner is Silvia Landi, from Italy. She will receive an Olympus Pen E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500.

The E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

Andrew Sole, from Australia, takes third place in this round. He wins an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus on subjects.

The 2014 leader board

Angela Nelson, who last month was in second place, has jumped up to the top spot to take away first place from Dan Deakin. In the number three position we find Jevgenijs Scolokovs, who has moved up a place. At number four we have Bertrand Chombart, who leaps into the top ten.

1	Angela Nelson	135pts	6	Mark Helliwell	81pts
2	Dan Deakin	123pts	7	Aaron Bennett	79pts
3	Jevgenijs Scolokovs	102pts	7	Sigita Playdon	79pts
4	Bertrand Chombart	90pts	9	Farid Sani	75pts
5	Gerard Sexton	86pts	10	Chris Wood	70pts

4 Penny Halsall Oxfordshire 47pts

Sony Cyber-shot DSC-RX100, 28-100mm,
1/100sec at f/5, ISO 125

Reducing the image to black & white has emphasised the subject and light

5 Aaron Bennett Hampshire 46pts

Canon EOS 5D Mark III, 50mm, 1/250sec at f/1.4, ISO 320

Aaron has created a real sense of timeless nostalgia with this summery image

6 Bertrand Chombart France 45pts

Nikon D800E, 75mm, 1/250sec at f/2.8, ISO 100

Exposing for the highlights has kept the model as the central focus and thrown the surrounding pillars into near silhouette

7 Anh Tu Nguyen Germany 44pts

Nikon D700, 50mm, 1/160sec at f/2.8, ISO 160

The strength of this image lies in the various subtleties, particularly in the hair swept across the model's face

8 Angela Nelson Tyne and Wear 43pts

Canon EOS 60D, 150mm macro, 1/200sec at f/2.8, ISO 500

As we've seen in previous rounds, Angela has a fantastic eye for light and location, as well as a good grasp on how to direct her subjects

9 Farid Sani Iran 42pts

Canon EOS 7D, 70-200mm, 1/100sec at f/4, ISO 320

The strong colour and grid patterns of the garment perfectly frame this child's face and draw our attention to her gaze

10 Maja Topčagić Bosnia and Herzegovina 41pts

Canon EOS 5D Mark II, 50mm, 1/250sec at f/4, ISO 160

There's so much to love with this shot: the piercing eyes, the strong colours, the framing. All are fantastic qualities of a very strong entry

11 Betina La Plante London 40pts

Nikon D300, 50mm, 1/2000sec at f/1.4, ISO 400

This is a typically strong entry from Betina, a photographer who has a strong idea of exactly how light can work with the human form

12 Rob Price Nottinghamshire 39pts

Nikon 1 J1, 30-110mm, 1/50sec at f/4, ISO 3200

Taken with the nearest camera to hand, Rob has caught the sunbeams streaming through the window, which in turn have illuminated the dust

13 Pawel Pentlinowski Ireland 38pts

Nikon D300, 85mm, 1/60sec at f/2.8, ISO 200

The lighting for this couldn't be simpler – the model is stood by the kitchen window

14 David Fletcher Tyne and Wear 37pts

Canon EOS 7D, 10-20mm, 1/250sec at f/9.5, ISO 400

This was shot in the evening, giving the scene a harsh light that works well in monochrome

15 Ana Lima Brazil 36pts

Nikon D5000, 18-55mm, 1/125sec at f/5.6, ISO 320

This is a wonderful shot of youthful exuberance taken at a camp in Itaquaqucetuba, Brazil

16 Robert Haubrich-Schweizer Germany 35pts

Canon EOS-1D Mark IV, 50mm, 1/500sec at f/1.2, ISO 800

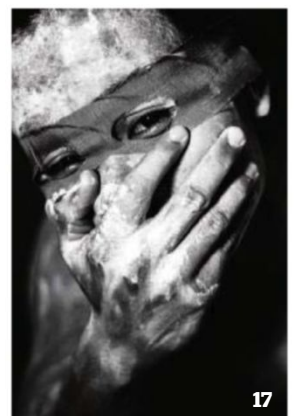
Sometimes the simplest shots are the most effective. This is a lovely portrait of a young girl

17 John Osias Jacaban Philippines 34pts

Canon EOS 60D, 50mm, 1/60sec at f/1.8, ISO 400

The monochrome conversion of the image has brought out the textures of the mask and white make-up covering the subject's skin





18 Mick Davis Shropshire 33pts

Nikon D300, 50mm, 1/500sec at f/1.8, ISO 200

This portrait of Mick's eldest grandson was taken as the young boy was gazing out of the window lost in thought. Focusing and exposure are spot on here

19 Mark Helliwell Cheshire 32pts

Nikon D800, 50mm, 1/160sec at f/1.8, ISO 400

This is a great cinematic reference to Alfred Hitchcock's classic shocker *Psycho*

20 Gina Fiene USA 31pts

Nikon D4S, 24-70mm, 1/4000sec at f/2.8, ISO 400

Gina's shot has a very contemporary feel, while the smooth monochromatic tonal range works very well

21 Sigita Playdon Ireland 30pts

Canon EOS 6D, 85mm, 1/1000sec at f/1.8, ISO 200

Thanks to the creamy defocused background and catchlights in the eye that jump out at you, this is a great shot

22 Steve Clayton Buckinghamshire 29pts

Canon EOS 5D Mark II, 28-70mm, 1/1250sec at f/3.5, ISO 200

By shooting through the warm, golden-lit grass, Steve's managed to render a very dreamlike feel to his shot

23 Simona Bonanno Italy 28pts

Canon EOS 5D Mark II, 40mm, 1/80sec at f/8, ISO 100

With the wonderful window lighting, this mono portrait works really well thanks to the contemplative pose and thoughtful gaze

24 Julian Fraser Devon 27pts

Fujifilm X-Pro1, 18mm, 1/240sec at f/2, ISO 200

The piercing eye contact and intense gaze combined with the diffused light and raised shooting angle have produced a striking shot

25 Emilija Remezaite Lithuania 26pts

Nikon D5100, 18-105mm, 1/250sec at f/5.6, ISO 800

Thanks to the subdued pastel colours and misty background, Emilija's portrait has an almost haunting quality to it

26 Mike Hughes Cumbria 25pts

Fujifilm X100S, 23mm, 1/105sec at f/4, ISO 200

This warm and welcoming street portrait captures the character perfectly, while the reflected light really adds spark to the final shot

27 Luca Yuki Torelli London 24pts

Ricoh KR-10 Super, 50mm, 1/250sec at f/8, Neopan 400 Presto film

Successful portraits don't always need eye contact to pull the viewer in, as Luca's contemplative shot nicely illustrates

28 Scott Jessiman Edinburgh 23pts

Nikon D7100, 50mm, 1/125sec at f/1.8, ISO 650

Scott has caught this lovely moment, with the soft window light illuminating his subject perfectly, and the subject's distant gaze, which says so much

29 Stephen Bolton Cheshire 22pts

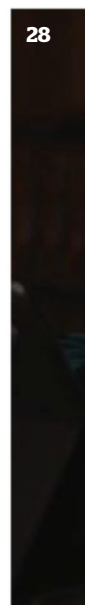
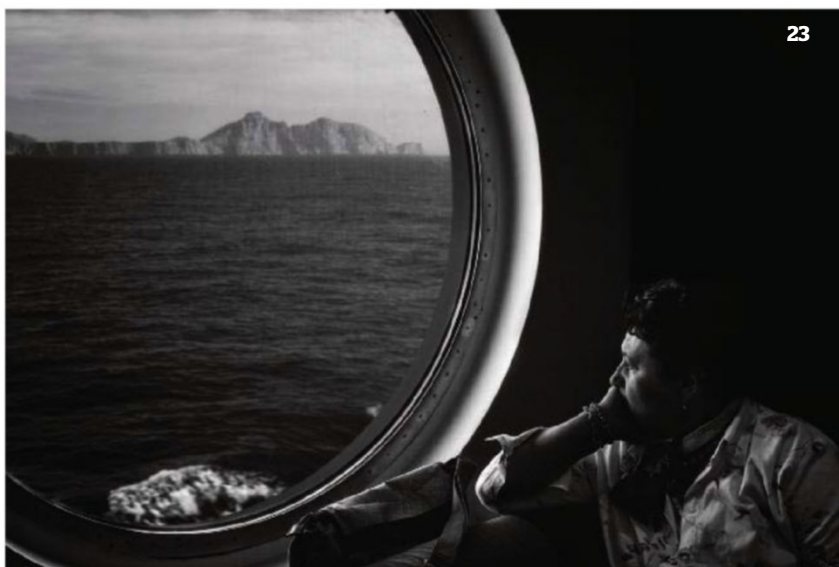
Canon EOS 5D Mark III, 100mm, 1/15sec at f/2.8, ISO 500

A very clever use of props has led to an unusual shot, but more importantly, we can't help but think this is Billy Bragg's doppelgänger

30 Mark Adams Wiltshire 21pts

Nikon D7100, 50mm, 1/640sec at f/2.2, ISO 100

Mark's classic portrait relies heavily on the eyes and the pain that they appear to suggest



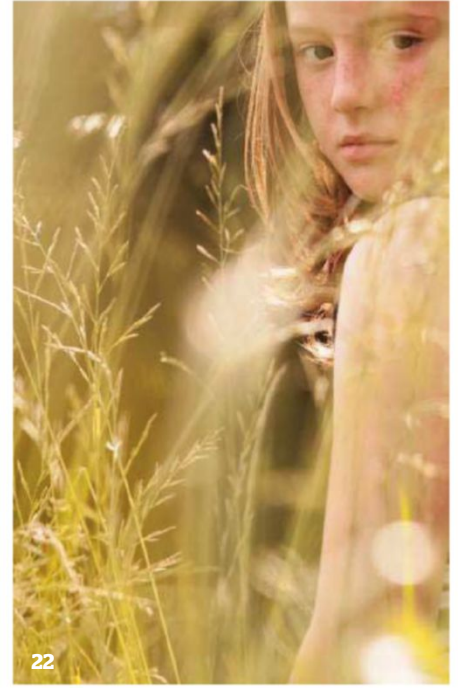
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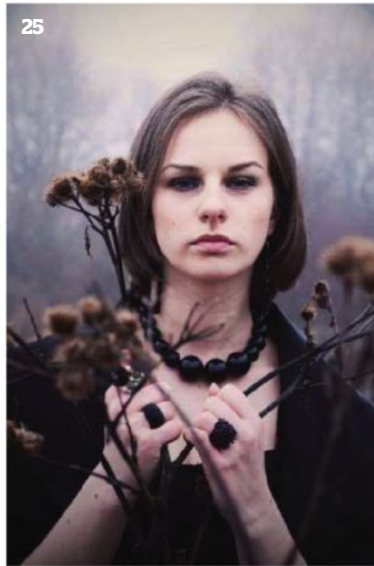
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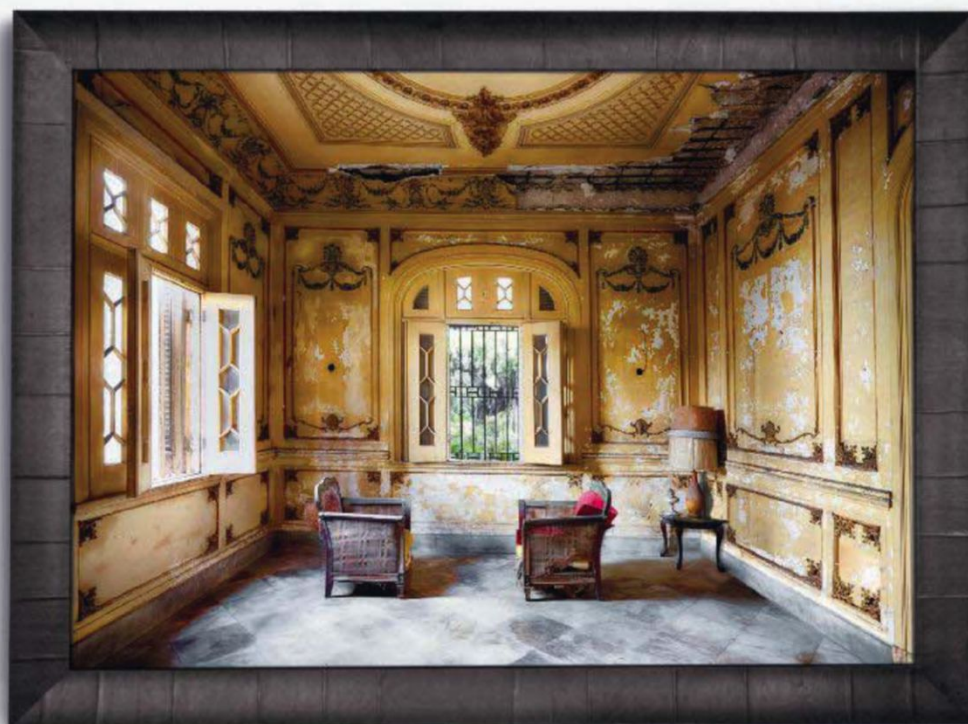
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Silhouetted photographer Achmad Mikami

Nikon D7000, 18-270mm, 1/125sec at f/5.6, ISO 100

I DON'T remember seeing many oil paintings by Great Masters that show other painters painting or looking at their brushes, but photographers seem to like taking pictures of each other at every opportunity. I suppose painters probably work on their own, while photographers often roam in packs, but I always feel there is something inauthentic about an image of a photographer on the loose with a camera. I suppose it feels like an easy option.

Achmad's image, though, goes beyond all that, and has artistic merit, as it shows a genuine

moment and some creative use of the photographer's shape and the dramatic background.

The photographer is rather plonked in the middle of the frame, with steam rising from his presumably overworked DSLR, when perhaps Achmad might have tried some treatment using the thirds of the frame. I've dropped our man into a couple of other parts of the composition that I think he may have been more interesting in. One of the first things we learn is to not just place the subject in the middle of the frame – but it's a surprisingly easy rule to forget.



Three variations show the importance of editing in the final composition



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Lady in the light Bree Hart

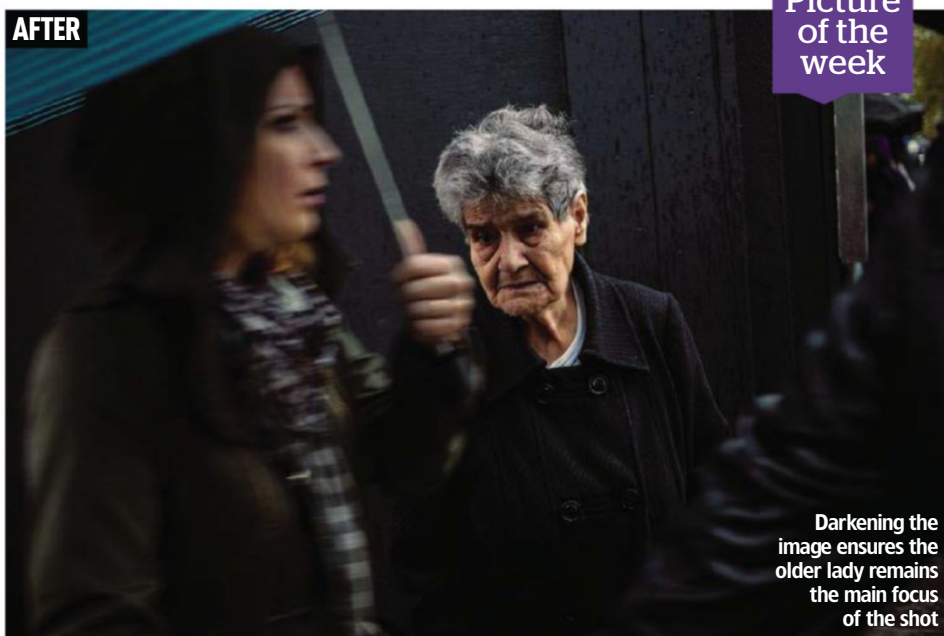
Canon EOS 5D Mark III, 40mm,
1/50sec at f/2.8, ISO 200

STREET photography is most powerful, I think, when the photographer draws the viewer into the scene to experience the moment in the way the photographer did. The best images say to whoever looks at them: 'Come here, and stand next to me while we look at this together. Can you see what I'm seeing, and does it make you feel the way I feel?' To make our pictures do this, we need to stand in the scene ourselves when we make the shot, and we have to be right there in the thick of it. Bree's image here, of the lady standing in the street while the world seems to pass by, nearly does that extremely well. We are right there with her, and the perspective of the composition and the elements of the situation help us to know we are very close.

I say 'nearly', though, because there is one thing that lifts us out of Bree's world, which stops us from being immersed, and which makes us realise that we are looking not at the woman herself but only at a picture of her. And that is the overexposure on the side of the lady's face. It is a technical mistake that prevents us believing we are there – just as the crackle on the radio lets us know that we aren't in the Royal Albert Hall but listening in from the potting shed.

The problem is a common one, and comes from allowing the camera to do the photographer's job of deciding the exposure. The

AFTER



Darkening the image ensures the older lady remains the main focus of the shot

camera doesn't know that the dark area behind the woman isn't the subject, and has tried to make it light enough that we can see its texture. Bree could have taken control, used -2EV exposure compensation and made an image that looked a bit more realistic. I've simulated what that image might have looked like, but it is always better to get it right in-camera.

It's a lovely picture though, Bree – my picture of the week. You certainly have a great eye for an exciting moment, just watch your technique.

BEFORE



BEFORE



Greater contrast (right) enhances natural elements

Snow scene Livia Auler

Nikon D90, 18-105mm,
1/640sec at f/5, ISO 500

THIS is a rather nice image from Livia that caught my eye with its neat composition. I was drawn by the leading lines of the pathways that seem to steam like speeding trains across the frame, while humanity strolls quietly across the snowy grass. I like the way the central path divides the scene. It separates the busy upper part – which mixes the graphic edges of man-made structures with the random lines of nature – from the peace and space of the lower section.

It can be difficult to get a decent exposure in snowy conditions, one that makes snow look white instead of grey. Livia has done a good job

AFTER



here, but the flat day has room for a little more contrast, not to make the snow so white that it loses detail, but enough to introduce some difference between the light and dark tones. Making the trees darker enhances the graphic elements of the scene. Livia has presented this

image in colour, but for me the colour is irrelevant and I've switched the shot to black & white, and rotated the image to ensure the camera looks as though it was straight. This forces a crop at the top and brings that top path closer to the edge of the frame. It's a nice shot, Livia. Well done.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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- In-app camera with editing functions
- Large community of photographers

RECENTLY, Flickr has released version 3.0 of its mobile application making the most dramatic overhaul in its lifetime. With support for video, a new design and improved search functions, the app has a lot to offer photographers.

As well as sharing existing images, users can also capture pictures or video inside the app by tapping the camera icon. Once a picture or video is captured, users can apply one of 15 different filters and adjust exposure, white balance, contrast, brightness and saturation.

When an image is uploaded, it can be added to sets, tagged to a location and the privacy setting can be adjusted. Users can select to share the content with friends, family or publicly. Furthermore, there is now integration with Facebook, Tumblr and Twitter which allows the content to be shared directly from the app.

Conclusion

The Flickr app is beautifully clean, minimalist and the interface works flawlessly. There is no trade-off between design and ease of use. It's among the most user-friendly apps I've ever used. However, the best thing about the app isn't the app itself, it's the Flickr community. With so many great photographers to follow, share and interact with, the Flickr app is a hub of creative energy to excite and inspire.

Information tab

The Information tab will allow users to see information such as ISO, aperture, focal length, camera model, date, time and more.

Notification tab

When a user interacts with you by commenting or favouriting photos or following you, it will appear in the Notification tab.

Amateur Photographer
Testbench
Recommended
★★★★★

Find your friends

Users can select to follow various people who they already know from their Facebook, Twitter and contacts using the Find Friends part of the app.

ALSO CONSIDER

Instagram

Free

www.instagram.com

Currently Instagram is the biggest photo-sharing social media site anywhere in the world. Even though it is not centrally focused on photographers, there is actually a very vibrant community there if you look for it, which can act as real inspiration for your work.

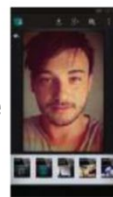


Snapseed Mobile

Free

www.snapseed.com

For users that just want the ability to edit their images on a smart device, then Snapseed is fantastic. It boasts a wealth of filters, effects and adjustments among other powerful editing tools.



500px App

Free

500px.com/apps

The 500px is photographic social media just like Flickr and Instagram and its supporting app has many of the same features as the Flickr app. Currently, the upload function doesn't appear on the Android version of the app, but it is present on the iOS version.



Out now

Expert reviews of the latest kit to look out for

thumbsUp! Xtra Power Charger

● £13.50 ● www.thumbsupworld.co.uk

THE disadvantage of many power banks is that they're not always easy items to carry on you, or fit in your pocket. The Xtra Power Charger is different to most in that, at 60x60mm, it's a fraction of the size of a standard power bank while still holding enough extra juice (2,000mAh) to recharge USB devices on the move so that you're never caught short.

Supplied with six adaptors for Mini USB, Micro USB, Apple (iPhone and iPod), Nokia 2mm (though not for the Nokia E66 and 5800), Sony Ericsson and Samsung, it's charged up via USB and provides enough backup power to recharge an iPhone's battery from flat to 80% on one charge. However, it can't be used to recharge larger batteries like those used in iPads and tablets.

Four blue LEDs built into the front clearly show how much power remains. So if you frequently find yourself running out of power on your smartphone, it's a great buy for the price – just remember you'll need to be carrying your charger cable or adaptor with you at all times to make the most of it. **Michael Topham**



olloclip 4-in-1 iPad Photo Lens

● \$69.99 (around £41) ● www.olloclip.com

IN THE past we have tested numerous olloclip lenses in AP. These range from macro lenses to telephoto lenses designed for various generations of the Apple iPhone and iPad. Now, olloclip has produced a 4-in-1 lens kit which fits the new iPad mini, iPad Air and also the retina display iPad Air. This slips over the corner of the iPad

and optically adapts the iPad's camera to either fisheye, wide angle, x15 macro or x10 macro. Optically the olloclip is very good and users can achieve some fantastic shots. Also included in the box is an iPad etiquette guide which offers some funny do's and don'ts of using the iPad as a camera. **Callum McInerney-Riley**



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At a glance

- 16x optical zoom Leica DC Vario-Elmarit lens, with 25-400mm equivalent range
- 4K video recording capability
- RRP £749.99



Panasonic Lumix DMC-FZ1000

Packing a 20.1-million-pixel, 1in MOS sensor and 4K video recording, the **Panasonic Lumix DMC-FZ1000** pushes the bridge-camera class in a new direction.

Jon Devo puts it through its paces in Brazil

25mm



For and against

- +** 4K video recording with clean HDMI output
- +** Decent build quality and excellent handling
- +** Versatile 25-400mm equivalent lens, with 3cm macro setting
- +** Excellent high-resolution EVF and fully articulated screen
- Pricey compared to standard bridge cameras
- Large and heavy in comparison to competition

Where in the range



Panasonic Lumix DMC-GH4

Price £1,299.99
The FZ1000 is a new line in Panasonic's range, being at the top of its point-and-shoot offerings and sitting below the GH cameras.



Panasonic Lumix DMC-FZ200

Price £349
The FZ1000 is more video-focused than the FZ200, which has a 24x zoom and f/2.8 aperture.

Data file

Sensor	20.1-million-pixel, 1in MOS
Output size	5472 x 3648 pixels
Focal length mag	2.7x
Lens	Fixed 9.1-146mm f/2.8-4 lens
File format	Raw (RW2), JPEG, raw + JPEG
Shutter speeds	60-1/4000sec
Stabilisation	Yes (5-axis hybrid OIS)
ISO	ISO 80-25,600 (extended)
Exposure modes	PASM, intelligent auto, 25 scene modes
Metering	Multi, centreweighted and spot
Drive	Up to 12fps
Movie	4K, 3840 x 2160 pixels, 25p
Display	3in, 921,000-dot articulated screen
Viewfinder	2.36-million-dot OLED EVF
Focusing	Contrast detection
Memory card	SD, SDHC, SDXC
Connectivity	USB, Micro HDMI, Wi-Fi
Weight	831g (with battery and card)
Size	136.8 x 98.5 x 130.7mm

After the launch of the popular Lumix DMC-GH4 earlier this year, which was the first compact system camera to boast 4K video recording, Panasonic has followed this by putting 4K video-recording capabilities inside a compact bridge camera. The company has effectively lowered the barrier to entry for would-be image makers to capture stunning stills and video content on a device that's built to do it all.

Given the FZ1000's feature set, there isn't much in the way of direct competition for this model from other manufacturers, although the slightly pricier Sony Cyber-shot DSC-RX10 also features a 1in sensor but with a focal range of 24-200mm that maintains a constant f/2.8 maximum aperture.



While the RX10 delivered some of the best performance and image quality in its class, its price of close to £900 at launch (compared to the FZ1000's price of £749.99), and relatively limited focal range, make it a tough sell, given that it is a bridge camera. However, the Lumix FZ1000 offers much more for your money, including a bright f/2.8-4 Leica DC lens with 16x optical zoom (25-400mm equivalent), which is twice the range of Sony's RX10.

While Panasonic's own 12.1-million-pixel DMC-FZ200 boasts a significantly greater reach of 25-600mm with a constant f/2.8 maximum aperture, and at a much more affordable price, it does have a smaller 1/2.3in sensor and lacks the advanced technology packed into the FZ1000.

Features

The inclusion of a high-sensitivity, 1in, 20.1-million-pixel MOS sensor puts the FZ1000 a cut above other models in the point-and-shoot camera class. The large sensor means the FZ1000 will have a great signal-to-noise ratio, making it better for low-light shooting at high ISO sensitivity settings.

Panasonic has included its Depth from Defocusing technology, previously seen on the GH4. This is able to analyse out-of-focus subjects and determine which way to move the lens to achieve correct focus. This speeds up autofocus by as much as 275% compared to the older FZ200, according to the Japanese firm's own testing.

In keeping with its all-in-one ethos, the FZ1000 also features a reasonably comprehensive in-

camera raw conversion tool that makes it possible to adjust settings as you would on a computer and save the tweaked version as a new file. It's obviously not going to replace dedicated conversion software on a separate device with a large screen, particularly because there's no magnification option or side-by-side comparisons during editing, but for quick experimental edits it's a great feature.

The headline feature of the FZ1000 is the inclusion of 4K video, and if you're already beginning to switch off because you're not interested in recording video I implore you to stick with me as 4K video recording is only half the story. The FZ1000 features a fast read-out quad-core Venus IV processor that enables smooth QFHD recording when a

compatible UHS Speed Class 3 SD card is used. The resulting video captured on the camera is four times the resolution of full HD, and Panasonic has made it possible to scrub back through the footage in slow motion and grab 8-million-pixel, 3840x2160-resolution frames at the touch of a button. This opens up a great alternative way of taking pictures, particularly for unpredictable subjects such as wildlife and sports. However, the FZ1000 also features burst-mode shooting up to 12 frames per second if you want to capture full-resolution stills of fast-moving targets.

Build and handling

For a point-and-shoot model, the FZ1000 feels as though it was designed to appeal to



The FZ1000's large sensor and reasonably fast lens are good for low-light work

➤ enthusiasts with professional aspirations. Despite being made from plastic and without weather-sealing, the FZ1000 feels tough without being overly bulky. Also, thanks to its substantial handgrip and functional ergonomic design, it's a camera that delivers the kind of satisfying in-hand feel one might associate with a higher-end DSLR.

The FZ1000 looks and feels more sizeable than its compact point-and-shoot designation would suggest, and at 136.8x98.5x130.7mm and weighing 831g it is noticeably larger than Sony's RX10. However, given that the FX1000 has twice the telephoto zoom range of the RX10, it's not a difference that counts against the FZ1000.

Surprisingly, the FZ1000 has no touchscreen, which is a feature we're used to seeing included as standard with new camera releases. Panasonic has provided five customisable function buttons as well as a welcome number of dedicated physical controls for vital features including exposure modes, exposure compensation, movie record, AF/ISO/WB selection and an adjustment dial. The lens ring has a smooth, premium feel and it can be adjusted to operate the camera's zoom or focus via a switch on the side. However, when set to zoom, it doesn't feel responsive enough, and can't keep up if you try to rotate it too quickly. I set mine to focusing and stuck with the dedicated zoom switch positioned around the shutter button, which functions perfectly well.

It's disappointing that there's no option to assign other functions to the ring, such as exposure compensation or aperture. I'd like to see these included in future firmware updates.

However, as it stands, the

FZ1000 is already a very easy camera to pick up and use. Thanks to the number of controls and the intuitive placement of them, I was able to adjust settings on the fly without having to take my eye away from what I was shooting after only a short time with the camera.

LCD and viewfinder

The FZ1000's 2.36-million-dot OLED viewfinder is the same unit as that featured in the company's latest flagship camera, the GH4. Images appear detailed and bright, and thanks to features such as manual focus magnification, focus peaking and exposure preview, it's extremely useful for composing my shots and provides a 100% field of view. The eyecup is rubberised and thick, and I found it comfortable to use for long periods of time. If I didn't need to use the LCD for the purposes of writing this review, I would have used the EVF exclusively as it's simply fantastic.

That said, the FZ1000's 3in, TFT LCD isn't poor by any means. Featuring a 921,000-dot screen, the screen can be fully articulated and was useful for shooting video and subjects at extreme angles. As already mentioned, there is no touchscreen functionality, which is my only real gripe with the FZ1000. The screen is clearly visible in most lighting conditions, although on really sunny days the colour and contrast were harder to assess accurately.

The FZ1000 features remote operation via Wi-Fi connection and a 'clean' HDMI output, which will please those keen on shooting video. Having a clean HDMI output will allow external recording and streaming of both interlaced and progressive full HD footage, as well as being able to display your high-quality images on a full

Focal points

The Panasonic Lumix DMC-FZ1000 offers plenty of features for both stills and video shooters

CMOS sensor

The 1in type, 20.1-million-pixel sensor is unusually large for a bridge camera, and is capable of recording an impressive amount of detail.

4K video recording

The FX1000 is the first bridge camera to shoot 4K video, with each frame offering 8-million-pixel resolution. It can also record full HD.

Image stabilisation

Panasonic's hybrid 5-axis stabilisation combines optical stabilisation with electronic rotational correction, which is used during movie recording.

25-400mm equivalent zoom range

The zoom can be controlled by a lever around the shutter button, or a ring on the lens barrel.



OLED EVF

The 2.36-million-dot OLED EVF is large, bright and crisp. It can overlay a range of information, including an electronic level.

Fully articulated screen

The LCD can be angled up or down for waist-level or overhead shooting, or rotated to face forwards.



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➤ on a full HD or 4K display. I haven't tested the possibility of recording 4K footage externally, but we will look into this in due course.

Autofocus

The FZ1000 uses Panasonic's contrast detection method and focuses reasonably fast in available light and very fast in bright light, consistently finding the right subject and areas when left to decide using its 49-area AF. During testing, which involved a wide range of conditions and subjects, I can't recall an occasion when I was unable to get the shot because of focusing speed or accuracy, which is encouraging.

There are a number of AF options, including selective single-area, the same custom multi-area featured in the GH4, precision pinpoint AF, position tracking and face detect. All options worked as intended, but I particularly like the custom multi-area option that allows you to set and save three custom AF-area configurations, as well as choose vertical or horizontal lines. Set in macro mode, it's possible to shoot fine subjects with a focusing distance down to 3cm, which is fantastic for shooting insects and floral details.

Metering

The FZ1000's intelligent multiple area metering performs well in a variety of lighting conditions and will often find a good balance between highlights and shadows without bias towards one or the other. Even in the most challenging scenario – a crowd of people, with half in direct sunlight and half in the shade – the FZ1000 worked hard to retain detail in the highlights without entirely underexposing the shaded section of the scene. When left to its own devices, the camera slightly overexposed the image and some detail was lost in the highlights, but no more than I would expect under such conditions. Simply dialling the EV down by 1/3 delivered more balanced results in high-contrast scenes.

The FZ1000 also has an iDynamic mode to capture more highlight detail, which it achieves by reducing the exposure and pulling up the midtone and shadows in its JPEG processing to compensate. It offers three levels – low, standard and high – and an auto option. I found that it made sensible adjustments when standard and auto are selected.



Turn to page 45 to win an FZ1000

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH its 1in (13.2x8.8mm), 20.1-million-pixel MOS sensor, the Panasonic Lumix DMC-FZ1000 is clearly ahead of the competition compared to most other high-end bridge cameras. As we would expect, it delivers high-resolution images with excellent low-light performance as a result of the larger sensor area. Overall, its image quality is very close to the Sony Cyber-shot DSC-RX10, which uses a very similar sensor.

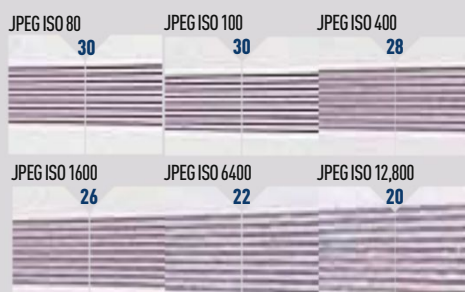
The FZ1000 shows increased dynamic range and reduced levels of noise compared to bridge cameras with standard-sized (1/2.3in) image sensors, and its results are comparable to many DSLRs. Noise levels at sensitivities up to ISO 1600 are perfectly tolerable, and around 2EV better than those of other bridge cameras.

The measured image resolution is at the high end of what you could expect from a 20.1-million-

pixel sensor, and the well-controlled noise enables excellent resolution at higher ISO settings.

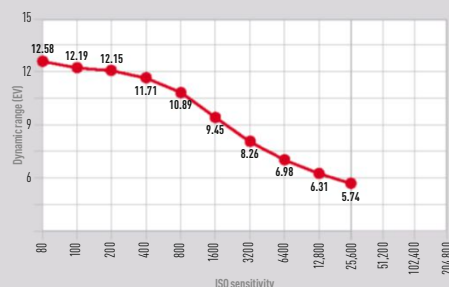
The Panasonic Lumix DMC-FZ1000 is a substantial bridge camera, with a sharp zoom lens that complements the quality and resolution of the images produced by its larger sensor. Any cameras capable of clearly bettering this model would have to sport larger four thirds or APS-C-sized sensors, and interchangeable lenses.

Resolution



The FZ1000 resolved around 3000 lp/ph at ISO 80 on our test chart, which is excellent. The images were shot at a focal length equivalent to 50mm on a full-frame DSLR, and at f/4 which is the best-performing aperture for the lens. At ISO 1600, the resolution is still high at 2600 lp/ph and is testament to the camera's well-controlled noise levels. At higher sensitivities, image noise reduces the sharpness achievable, with 2200-2000 lp/ph a more realistic figure.

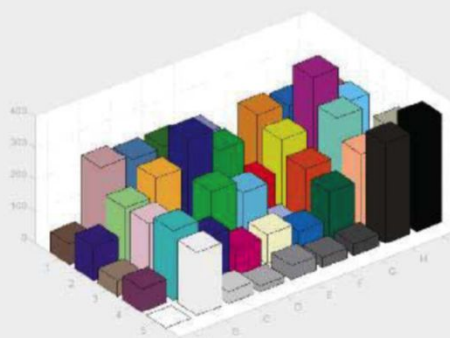
Dynamic range



The 1in sensor with its larger photosites produces great results for the FZ1000. At ISO 80, the peak dynamic range is 12.6EV, and it's still performing well at ISO 1600 with a range of 9.5EV. This is comparable to many DSLRs we've tested with APS-C sensors and means the camera should be capable of recording good detail in a variety of lighting conditions, capturing a wide range of tones in shadow areas, particularly from raw files.

Colour

This 3D graph compares the colour shift from the reference colour to the photographed chart, with the higher the peak the greater the shift from the original colour. In the default JPEG colour setting, colours are well rendered across the range, with red, blue and purple slightly enhanced. Test images display good natural colour rendition with average contrast in standard JPEG mode, and it's possible to fine-tune contrast sharpness and saturation to suit your taste within the Photo Style Menu.

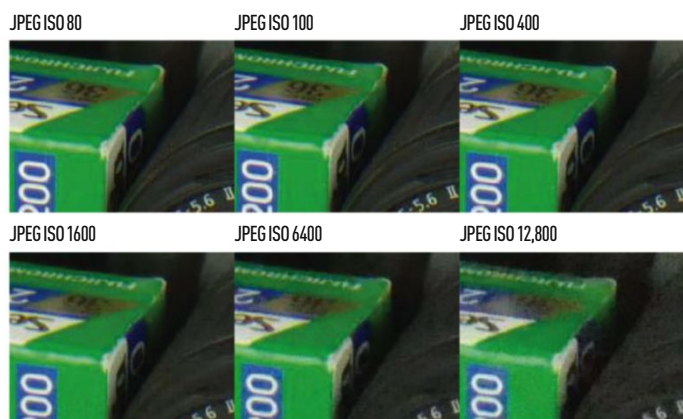


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Noise

Both raw and JPEG images of our diorama scene are taken at the full range of ISO sensitivity settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



The images above have a resolution of 300ppi and are shown at 100% magnification, reflecting a full-resolution print size. As can be seen, it is possible to produce smooth, good-quality images from raw files up to ISO 1600, and the JPEG files with in-camera processing are comparable with noise patterns slightly more

visible. At ISO 6400 the raw files have less luminance noise in the shadow areas. I would be very happy to shoot raw and JPEG images using the full range from ISO 80-1600, and then use the ISO 3200-12,800 and extended ISO 25,600 settings as an emergency shot-grabbing measure when light levels are limited.



The grey-card images shown above are JPEG files shot with the Panasonic Lumix DMC-FZ1000's default noise reduction and colour settings applied. The 300ppi images are shown at 100% magnification to reflect the noise that would be experienced when printing an image at maximum size. The results show that the FZ1000

has acceptable, well-controlled luminance noise up to ISO 1600. Luminance noise is more apparent at ISO 3200, but by ISO 6400, both colour and luminance noise are beginning to kick in. The ISO 12,800 and ISO 25,600 settings are significantly worse, but could be usable at a pinch if absolutely necessary.

The competition

Sony Cyber-shot DSC-RX10

Price £1,049

The impressive image quality of the RX10 makes this worth considering if you have the budget.

Panasonic Lumix DMC-GH4

Price £1,299 (body only)

Panasonic's latest flagship compact system camera, shoots higher 200Mbps, 4K video.

Panasonic Lumix DMC-FZ200

Price £349

Can be picked up for around half the price of the FZ1000 and has a larger zoom range.



	Sony Cyber-shot DSC-RX10	Panasonic Lumix DMC-GH4	Panasonic Lumix DMC-FZ200
Sensor	1in, 20.2-million-pixel BSI CMOS sensor	Four thirds 16.05-million-pixel Digital Live MOS sensor	1/2.3in, 12.1-million-pixel High Sensitivity MOS sensor
Focal length	25-12800	100-25,600	100-6400
ISO	2.7x	2x	5.6x
Mount	N/a	Micro four thirds	N/a
AF points	25	49	23 contrast-detection AF points
Display	1.23-million-dot, 3in, tiltable WhiteMagic LCD	1-million-dot, 3in, OLED touchscreen	460,000-dot, 3in TFT
Viewfinder	1.44-million-dot EVF	2.36-million-dot OLED live view finder	1.31-million-dot equivalent EVF
Dimensions	129 x 89 x 120mm	93.4 x 83.9 x 132.9mm	125.2 x 86.6 x 110.2mm
Weight	813g	560g	589g

Our verdict

THE PANASONIC Lumix DMC-FZ1000 is the latest innovative camera from a company that refuses to sit back and rest on previous success. With its large high-resolution sensor and extremely versatile lens, this model represents yet another notch on the bar for what is possible in consumer image-capturing devices.

The FZ1000 is most definitely not just another superzoom. To put it quite simply, it's not only the best bridge camera I've ever used, but it's also one of the most enjoyable models I've used in any camera class. Of course, it has some minor drawbacks, such as the inability to scrub back through 4K footage by each and every single frame, as well as the limits on custom functions such as the lens ring, but all the issues

I have with the FZ1000 could be fixed with firmware updates. Panasonic confirmed to AP when it announced the camera that it was already planning to improve the '4K photo' functionality.

Beginner and enthusiast image makers will be able to pick this camera up and see great results in a short length of time, thanks to its ease of use. However, I also believe that this camera will have a lot of appeal among hobbyists who simply use photography as a means to enjoy, explore and capture their passions.

The Panasonic Lumix DMC-FZ1000 is a capable and versatile device that offers a currently unrivalled feature set at a good price. It is definitely worth considering if a solid all-round bridge camera is what you're looking for.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

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Even at ISO 25,600, the Sony Alpha 7S is extremely impressive when shooting both raw and JPEGs, making handheld night shots a possibility



JPEG



RAW

Sony Alpha 7S

Sony's latest full-frame compact system camera has a 12.2-million-pixel sensor and a sensitivity range of ISO 50-409,600. **Richard Sibley** tests the **Alpha 7S**

With the introduction of the Alpha 7S, Sony now has three cameras in its Alpha 7 range. While externally there is little difference between the three, when it comes to features they are very distinct models, each with a full-frame sensor of a different resolution and, as a result, aimed at very different photographers.

The 36.3-million-pixel Alpha 7R, with no anti-aliasing filter, is aimed at those landscape, studio, still-life and macro photographers who demand the ultimate image quality. The Alpha 7 has a lower 24-million-pixel resolution, but uses faster phase-detection autofocus, so it is more capable of photographing moving subjects and is much more of an 'all-rounder'. And now there is the new Alpha 7S. This has a 12.2-million-pixel

sensor, but with a maximum sensitivity of ISO 409,600, which can only be matched by the 16.2-million-pixel sensor in the Nikon D4S. The Alpha 7S also has the ability to capture 4K video.

Features

The defining feature of the Alpha 7S is its 12.2-million-pixel, full-frame CMOS sensor. This uses gapless microlenses to maximise light capture for less noise and better dynamic range, which helps enable an impressive ISO 50-409,600 sensitivity range. The relatively low pixel count also brings a key benefit for video; unlike most other cameras, the Alpha 7S's Bionz X processor is fast enough to read out all of the sensor's pixels for every single frame, which enables higher-quality footage.

We have seen many of the features of the Alpha 7S before

in the Alpha 7 and Alpha 7R, including the excellent Wi-Fi connectivity, which can be started via touching an NFC device to the matching target on the camera.

Build and handling

The Alpha 7S features the same magnesium-alloy body as the Alpha 7R. The use of two control dials and a rear scroll wheel make the Alpha 7S fast to operate, as the quick menu allows most of the major image and shooting settings to be just a click away. The system works well, although it doesn't perhaps have the finesse of the Fujifilm X-T1.

One new addition that many will be pleased to see is the silent shooting mode. Previously, the mechanical shutter of the Alpha 7 and Alpha 7R has been criticised for being noisy, especially when you consider that there is no



Data file

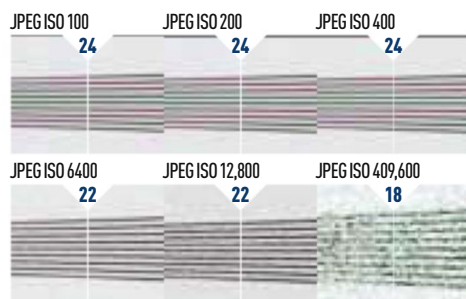
Sony Alpha 7S

Price	£2,259 (body only)
Sensor	12.2-million-pixel, full-frame CMOS sensor
Output size	4240 x 2832 pixels
Focal length mag	1x
Lens mount	Sony FE mount
Shutter speeds	30-1/8000sec
ISO	50-409,600
Metering system	1,200 zones
Exposure compensation	±3EV
Drive mode	5fps or 2.5fps with AF
LCD	3in, 921,000-dot resolution
Viewfinder	EVF, 2.36-million-dot resolution
AF points	Contrast detection with 25 points
Video	1080p at 60fps. Clean 4K output via HDMI
External mic	Yes
Memory card	SD, SDHC, SDXC, MS Pro
Power	NP-FW50 rechargeable lithium ion battery
Dimensions	126.9 x 94.4 x 48.2mm
Weight	489g (with battery and card)

Sony Alpha 7S

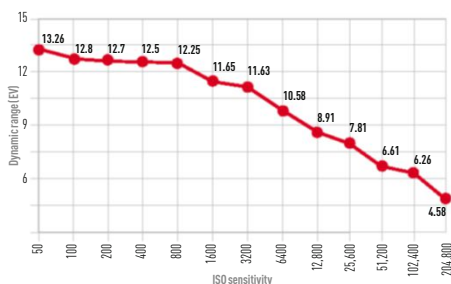
Resolution

With a 12.2-million-pixel sensor, you wouldn't expect the Alpha 7S to resolve a spectacular amount of detail – and it doesn't. At ISO 100, it reaches around 2400 lp/ph in our resolution chart test, which is what you would expect for a camera of this resolution. With such good control of noise, the resolution doesn't drop as sensitivity increases.



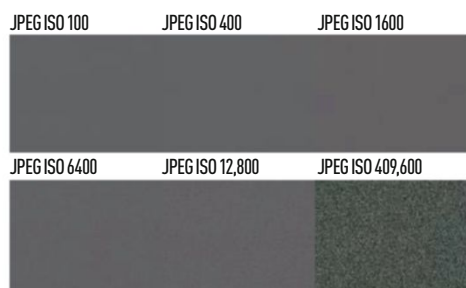
Dynamic range

At ISO 50, we found that the Alpha 7S has a dynamic range of 13.3EV, which makes it around 0.5EV better than the 12.8EV the Nikon D4S recorded. At ISO 200 and 400, the dynamic range of both cameras is virtually identical. What this means in practice is that the 12.2-million-pixel, full-frame sensor is able to record a great amount of detail in the deepest shadow areas. Combined with the high sensitivity range, it really is able to see in the dark.



Noise

Obviously the extreme sensitivities are noisy, with plenty of luminance and colour noise on show. However, it is the more 'reasonable' sensitivities of ISO 6400, 12,800 and 25,600 where the Alpha 7S really shows what it can do. These sensitivities are as usable as ISO 1600, 3200 and 6400 in other full-frame cameras.



mirror mechanism. The new electronic shutter mode in the Alpha 7S is silent. Switch off the AF beep and no one would know you are taking an image. Obviously, this type of electronic shutter isn't ideal for all subjects. As the readout doesn't take place at exactly the same time across the sensor, there can be a slight distortion when photographing moving subjects. However, for wedding photographers this mode should be a real benefit. Wildlife photographers will also like the fact that an animal won't be spooked by the sound of the shutter.

Performance

The Sony Alpha 7S shoots 4K video, but with a caveat that it must be recorded from the camera to an external recorder via the disk drive. For professional videographers this shouldn't be an issue, but for the hobbyist you can't help but feel that Sony has missed a trick, especially since it produces an excellent range of 4K Handycams.

However, the high-definition 1920x1080-pixel, 60p, 28Mbps video capture should serve those wanting to record in-camera very well, especially when combined with the high sensitivity settings, external microphone socket and the shallow depth of field that the large sensor helps to facilitate. I got up early one morning to shoot some video at sunrise and found that ISO 12,800 was perfectly usable. Those who may not have huge lights, or want to lug them around for filmmaking, will no doubt love the ability to shoot at high sensitivities without worrying that the footage will be too noisy to use or that it will require a lot of post-processing.

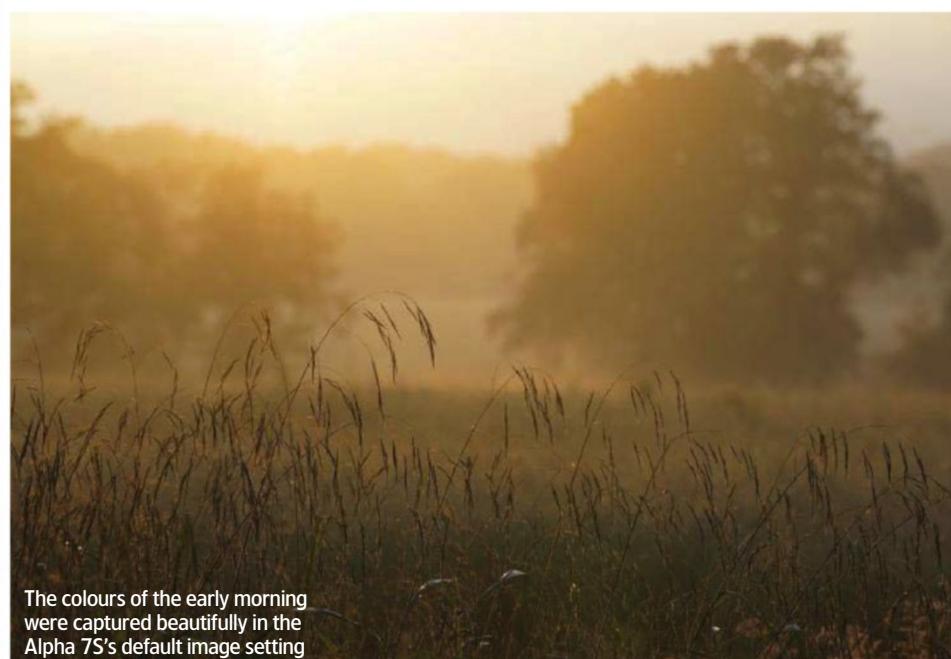
As for shooting still images, the Alpha 7S, once again, is similar to the Alpha 7 and Alpha 7R. The 1,200-segment metering produces pleasing exposures, generally prioritising the midtones when in evaluative mode. Colours look good in the various JPEG modes, and while the resolution obviously can't match the 36.3-million-pixel Alpha 7R for detail, its high-sensitivity performance is incredible, even



more so when you compare the price of the Alpha 7S with the Nikon D4S.

One point of interest is the use of contrast detection in the Alpha 7, rather than the hybrid on-sensor phase/contrast-detection system of the Alpha 7. With an extremely sensitive sensor and f/2 lens, Sony claims the camera will focus in light as low as -4EV, although I didn't find it that fast. It wasn't sluggish, but it did lack the snap that recently launched Panasonic compact system cameras have.

AP



The colours of the early morning were captured beautifully in the Alpha 7S's default image setting



Obviously the 12.2-million-pixel sensor of the Alpha 7S doesn't resolve as much detail as its stablemates, but at low sensitivities details are clear and crisp

Our verdict

USUALLY you would expect a camera with such a high sensitivity range to be the preserve of professional sports or wildlife photographers, or photojournalists, but since the AF speed and shooting rate are not quite fast enough, the Alpha 7S won't really appeal to this market. Instead, what it offers is the chance for the enthusiast photographer, and videographers, to have the high sensitivity settings of more expensive professional cameras.

Videographers also benefit from the option to shoot 4K footage, and while this option does require an off-camera recorder, to those who want the advantage of a full-frame camera with impressive noise control and high sensitivities, the Sony Alpha 7S is a great option.

However, if you don't require the high ISO settings, or perhaps the resolution isn't enough, then the Alpha 7S isn't for you. You would be better served by the Alpha 7 or Alpha 7R respectively.

Sony has quickly built a range of cameras to cater for the needs of different photographers. All that is now needed is a few more lenses to expand the system further.

For and against

- ✚ 4K video capture
- ✚ 4K video requires external recorder
- ✚ High dynamic range
- ✚ 12.2 million pixels may not suit everyone
- ✚ ISO 50-409,600
- ✚ No GPS

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



Focal points

As well as its ability to capture 4K video, the Sony Alpha 7S has a host of other features

Wi-Fi and NFC

Wi-Fi is built-in, and the camera can be controlled and images transferred via the Sony PlayMemories mobile app. NFC is also on hand to create a fast connection.

Battery

Powering the Alpha 7S is a NP-FW50 battery, which is used in all Sony E-mount cameras. It can be charged via the Micro USB connection.

Drive

In speed-priority shooting mode, the Alpha 7S can shoot at 5fps. This is reduced to 2.5fps if continuous AF and metering are also required.

Bionz X

Controlling the Alpha 7S is the latest Bionz X processing system.

Shutter speed

The Alpha 7S features a maximum shutter speed of 1/8000sec.



Electronic viewfinder

The Alpha 7S has the same excellent 2.36-million-dot-resolution electronic viewfinder as the Alpha 7 and Alpha 7R.

Screen

The 3in screen has a 921,000-dot resolution.



Hotshoe mics

Hotshoe mics enable videographers to capture pro-quality sound without costing the earth. **Callum McInerney-Riley** reveals the best on the market

Shock mount

This suspends the microphone above the camera, which reduces the risk of picking up vibration noise caused by the camera's movement.

Power

These microphones are powered in a variety of different ways, including AAA and 9V batteries, as well as being self-powered.

Gain: pad switch

Many of the microphones have a \pm dB switch that helps them control the noise level recorded in high or low-noise environments.

High-pass filter

A high-pass filter – also known as a low-cut filter – will cut out low-frequency noise such as that created by an air conditioner.

Connector

All of the microphones on test attach via a 3.5mm stereo jack, which is standard but worth checking generally.



SPECIFICATIONS

	Frequency range	Power	Dimensions	Weight
Røde VideoMic Pro	40-20,000Hz	9V battery	150 x 95 x 43mm	85g
Røde Videomic Go	100-16,000Hz	Plug-in	167 x 79 x 70mm	73g
Opteka VM-100	40-20,000Hz	9V battery	203 x 101 x 63mm	176g
Azden SGM-990	150-18,000Hz	AAA batteries	177 x 25 x 57mm	103g
Hähnel Mk200	70-20,000Hz	AAA batteries	133 x 40 x 76mm	85g
Rotolight Roto-Mic	40-20,000Hz	9V battery	220 x 60 x 100mm	122g

Røde VideoMic Pro

● £150 ● www.rodemic.com

START talking about video mics and it won't be long before Røde's VideoMic Pro gets a mention, as it is a very popular choice among video enthusiasts. It has a 40Hz-20kHz frequency range, and a high-pass filter that can cut out any noise below 80Hz, which is useful for reducing low-frequency environmental noise. Users can also adjust the sound down by -10 decibels (dB) in very loud environments and boost the audio gain by +20dB in quieter situations, using a switch on the back of the mic.

Powered by a 9V battery, this mic has a respectable 70 hours of battery life.

When tested, the VideoMic Pro had fantastic clarity, making a good distinction between a person speaking and background noise. With punchy and dynamic audio straight out of camera, this mic justifies its more expensive price tag.



Amateur Photographer Testbench GOLD
★★★★★

Røde VideoMic Go

● £60 ● www.rodemic.com

ANOTHER offering from Røde is the VideoMic Go. This is the budget product in the range, costing less than half the price of the VideoMic Pro. It's smaller and lighter too, mostly because the VideoMic Go is self-powered, so it doesn't need a heavy 9V battery. This is advantageous for CSC users, as the microphone feels far more comfortable when used on top of lighter cameras. Also, for infrequent users, the exclusion of a battery means one less thing to worry about.

The resulting audio is good but it does pick up a lot of background noise when talking to camera, especially at distances greater than 2m. The sound is at times a little tinny, with background noise more prominent. Even so, the Videomic Go improves upon any built-in mic.



Amateur Photographer Testbench Recommended
★★★★★

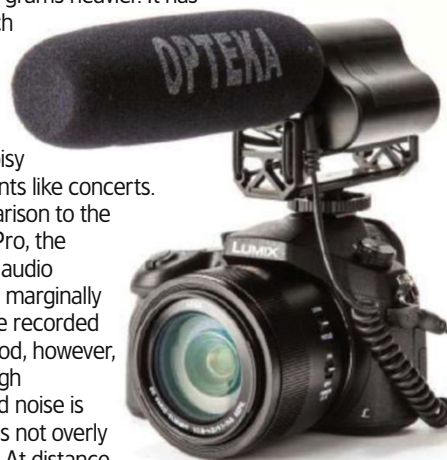
Opteka VM-100

● £60 ● opteka.com

IN TERMS of specifications, the Opteka VM-100 is nearly identical to the Røde VideoMic Pro. It features the same 40Hz-20kHz frequency range and 80Hz high-pass filter, and it is very similar in size, though it is around 90 grams heavier. It has a pad switch that can select -10dB to improve audio in noisy environments like concerts.

In comparison to the VideoMic Pro, the VM-100's audio quality was marginally behind. The recorded audio is good, however, and although background noise is present, it is not overly distracting. At distance, it manages to retain this high quality.

For those on a budget, the VM-100 microphone offers great audio recording and the kit even included a furry windshield as standard, which is a nice touch.



Amateur Photographer Testbench Recommended
★★★★★

Azden SGM-990

● £100 ● www.intro2020.co.uk

ON PAPER, the 150Hz-18kHz frequency range of the SGM-990 appears to be under par when compared to the other microphones on test. However, in general use, the 18kHz maximum frequency is perfectly adequate and the 150Hz minimum does a fantastic job of cutting out low-frequency background noise. When recording near a busy road, the separation between a person talking and the traffic noise was undoubtedly the best on test. Although it is incredibly clear, it is noticeably flatter and less punchy than the Røde VideoMic Pro, but with slight tweaks in post-production this could be improved upon.

More advantageous features include its slimline design, lightweight, metal construction and the fact it uses a single, readily available AAA-type battery.



Amateur Photographer Testbench GOLD
★★★★★

Hähnel Mk200

● £130 ● www.hahnel.ie

THE SECOND most expensive mic on test is a neat little unit, and its compact size means it's well-suited for use on compact system cameras. It's distinguished from the other microphones

here by having dual anti-vibration mounts – one directly above the hotshoe, and one supporting the mic itself. It's powered by two readily available AAA batteries, and has a low-cut filter to remove ambient noise.

There's also a large three-position gain control switch, and an LED at the back of the mic warns of possible audio clipping by flicking

from green to red. A large fluffy windshield is supplied in the box.

Audio quality is good – on par with the Opteka VM-100 – but with a slightly higher tendency to pick up background noise with more distant subjects.



Amateur Photographer Testbench Recommended
★★★★★

Rotolight Roto-Mic

● £71.99 ● www.rotolight.com

THIS microphone has a three-position gain control, and a high-pass filter to separate vocals from low-frequency noise like air-conditioning units. It's powered by a 9V battery, and is designed to point through the middle of Rotolight's circular LED video light, to provide a dual sound and lighting solution (the two can be bought together in a bundle for £179.99).

This is a nice idea, but the sound quality is disappointing – at one metre, vocals sounded flat, and at just two metres, they were oddly quiet and distant. The Roto-Mic is also bulky, to allow the RL48 Ringlight to fit around it, and it feels quite cheaply made. If you're already using a Rotolight then it's worth considering, but other microphones in this test do better overall.



Amateur Photographer Testbench
★★★★★

Improve your photography

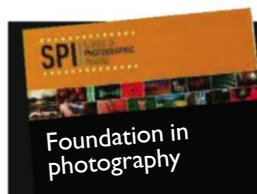


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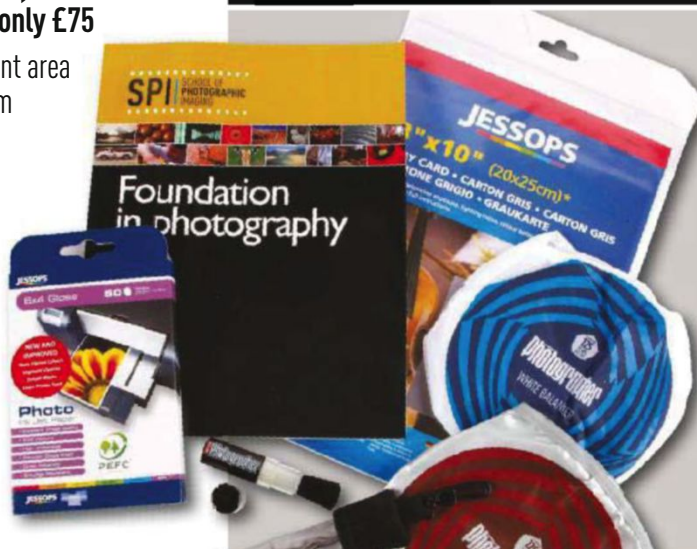


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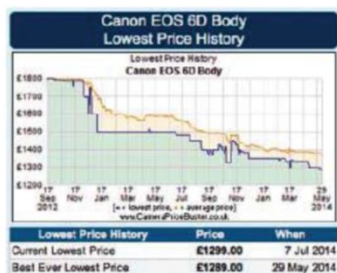
• EXPERT ADVICE • TIPS • TRICKS • HACKS •

Email your questions to: apanswers@ipcmedia.com, via Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Best online price

Q I'm a long-time Canon user, but I'm considering selling my APS-C DSLR and EF-S lenses and making the switch to full frame. I was wondering if you had any advice as to where the best place is online to compare specs and prices? I'm also intrigued to find out how the prices of Canon's full-frame DSLRs have dropped over the years to work out their depreciation. **David Knowles**

A As you'll be well aware, there are hundreds of comparison websites out there, but one of the best for comparing cameras is www.snapsort.com/compare. This intuitive camera comparison site lets you type in cameras you'd like to compare before spitting out the key differences, advantages and disadvantages, as well as links to DxO to view the image quality data for your chosen camera models. The website lists the best prices on Amazon and Wex Photographic, but to find a more comprehensive list of prices we'd recommend you visit www.cameraspricebuster.com. Here, you'll be able to view the best live prices from a long list of retailers and study the price history of a camera to find its best-ever lowest price. The lowest price history



The Camera Price Buster website tracks how prices change over time

graph is also interesting and provides an insight into how quickly the latest camera models can depreciate. This information is available for all lenses as well as camera bodies, so we'd highly recommend bookmarking it for future reference.

Michael Topham

D810 correction

Q I was reading the first look of the Nikon D810 (AP 12 July) with great interest when I found a mistake in the *At a glance* panel. You say it has an electronic viewfinder when clearly it has an eye-level pentaprism single-lens reflex viewfinder, as stated in the specification on the manufacturer's website.

Michael Sansom

A On behalf of the technical team I'd like to say sorry for the inaccuracy in the

Nikon D810 *At a glance* panel. As you say, the D810's viewfinder is the optical type, not electronic, and provides 100% coverage with a magnification of 0.7x and dioptre adjustment of -3 to +1m⁻¹. We'd also like to direct your attention to the ISO, which actually runs from a base sensitivity of ISO 64 to ISO 12,800, with the option to extend the range from ISO 32 to ISO 51,200.

Michael Topham

SD card found

Q On a recent trip to the north-west of Scotland, I found a 2GB SD card on Polin Beach, Kinlochbervie, with some excellent photos of Skye and Scotland on it. Are there any websites out there you'd recommend for attempting to reconnect the card with its owner?

LostSDCard

A If there's a portrait or group photo on the card, your best bet is to try posting it on Twitter and Facebook to see if you get any response. Social media can reach thousands of people in seconds, so all it takes is a friend to recognise a friend or relative in a photo and they might have some idea whose card it is. Failing this, it's worth trying

Photo Hacks



Rear caps

Join two rear caps together to stop your lenses rolling around

WHAT YOU NEED

Rear lens caps and some glue or double-sided tape

WHEN you have a number of small lenses in your bag, they can all too easily rattle around. One way to solve this is to simply stick two rear lens caps together, back to back. In this way, the two lenses become one unit, preventing them from knocking against each other in a bag, and avoiding the need for numerous very small divided sections. This trick is particularly useful if you have a compact system camera, where the lenses are smaller than they are for a DSLR.

How to...

There isn't a lot to explain here. All you need to do is put the rear lens caps back to back and stick them together. If you just want to try it out, double-sided sticky tape should do the trick. For a more permanent fix, use super glue or epoxy resin. If you do go down the gluing route, lightly sand the caps to help the glue form an even stronger bond.

In use

When the glue is dry, and if you have sanded the caps, use a blower brush or canned air to ensure that no debris remains that can enter your lens. Now, simply attach the caps to your two lenses in the usual way to join them together into one unit.



Could this be yours? It was on an SD card found on a beach in Scotland



Digital Photography

CANON EOS 70 BODY COMPLETE WITH ALL ACCESSORY KIT BOXED AS NEW £695.00	
CANON EOS 50 COMPLETE WITH ALL ACCESSORIES	MINT-BOXED £395.00
CANON EOS 50 BODY WITH BATT AND CHARGER	EXC+++ £325.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £175.00
CANON EOS 400 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £245.00
CANON EOS 4000 COMPLETE CANON 18-55 MKII + ACCS	MINT-BOXED £189.00
CANON EOS 4000 COMPLETE WITH ACCESSORIES	MINT-BOXED £245.00
CANON EOS 4000 + GRIP WITH N-CAD BATT + CHGR	EXC+++ £165.00
CANON EOS 10000 BODY WITH CANON 18-55 LENS	MINT-BOXED £198.00
CANON 430 EX I SPEEDLITE MK II	MINT-BOXED £145.00
CANON 550 EX SPEEDLITE	EXC++-BOXED £145.00
CANON 550 EX SPEEDLITE	MINT-BOXED £179.00
CANON 580 EX SPEEDLITE	MINT-CASED £225.00
CANON 580 EX MKII SPEEDLITE	MINT-BOXED £275.00
SIGMA EM-140 DG E-FTTL MK II MACRO FLASH	MINT-BOXED £225.00
CANON BG-E1 BATT GRIP FOR EOS 300D	MINT-BOXED £35.00
CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D	MINT-BOXED £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT-BOXED £39.00
CANON BG-E4 BATT GRIP FOR EOS 5D etc	MINT-BOXED £89.00
CONTACT SL 3000 T* COMPACT DIGITAL COMPLETE	MINT-BOXED £99.00
FLUJI X - PRO1 WITH 18mm LENS (3 WEEKS OLD)	MINT-BOXED AS NEW £575.00
FLUJI X100 COMPLETE WITH CASE AND LENS HOOD	MINT-BOXED £245.00
NIKON D3000 BODY KIT COMPLETE + ALL ACCESSORIES	MINT-BOXED £395.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS	MINT-BOXED £199.00
NIKON D3000 BODY COMPLETE WITH ACCESSORIES	MINT-BOXED £149.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £189.00
NIKON D90 BODY COMPLETE WITH ACCESS	EXC++-BOXED £159.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES	MINT-BOXED £199.00
NIKON D70 BODY WITH ACCESSORIES	MINT-BOXED £115.00
NIKON 10 - 100 14/5.6 PD-200M VRI FOR NIKON 1 SYS	MINT-BOXED £345.00
NIKON 1 V1 WITH 10-30 630-110 LENSES KIT COMPLETE	MINT-BOXED £269.00
NIKON J1 COMPLETE WITH 10 - 30 LENS + CHARGER	MINT-BOXED £299.00
NIKON MB-D10 BATTERY GRIP FOR D3000/3000/700	EXC++-BOXED £99.00
NIKON MB-D200 BATT GRIP FOR NIKON D200	MINT-BOXED £59.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/90	EXC++ £50.00
NIKON SB850 DX SPEEDLIGHT COMPLETE	MINT-BOXED £59.00
NIKON SB600 SPEEDLIGHT	MINT-BOXED £169.00
NIKON SB800 SPEEDLIGHT CASED	MINT-BOXED £169.00
NIKON SB800 SPEEDLIGHT COMPLETE	EXC++-BOXED £175.00
NIKON SB800 SPEEDLIGHT + EXT BATT PACK + DIFFUSER	MINT-CASED £245.00
NIKON 11 CLOSE UP SPEEDLIGHT REMOTE KIT	MINT-CASED £299.00
NIKON MH 18 MULTI-CHARGER FOR NIKON D700 etc	MINT-BOXED £125.00
SIGMA 140 DG MACRO FLASH TTL FOR NIKON	MINT-BOXED £199.00
SIGMA EF-530 DG ST ELECTRONIC FLASH HI NIKON FIT	MINT-BOXED £75.00
NIKON SC 28 TTL REMOTE CTRL	MINT-BOXED £49.00
OLYMPUS E3 BODY WITH 2 BATS + CHARGER	MINT-BOXED £325.00
SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT+HOOD £245.00
OLYMPUS 12 - 60mm 12.8/4.5 SWD ZUIKO DIG E 4/3RDS	MINT-CASED £499.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 40 - 150mm 14/5.6 ZUIKO DIGITAL	MINT-BOXED £99.00
OLYMPUS HD-5 BATTERY GRIP FOR E20 BODY	MINT-BOXED £39.00
OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE	MINT-BOXED £169.00
OLYMPUS FL-14 FLASH UNIT	EXC++ BOXED £99.00
PANASONIC LUMIX DMC-GH3 WITH ALL ACCESSORIES	MINT-BOXED £999.00
PANASONIC LUMIX DMC-GH3 TOTALLY AS NEW LATEST	MINT-BOXED £325.00
PANASONIC LUMIX DMC-G2 BODY + CHARGER	MINT-BOXED £119.00
PANASONIC DMC-G1 BODY & 14-45 LENS BATT + CHGR	MINT-BOXED £199.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES	MINT-BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £145.00
PANASONIC 14mm 12.5 LUMIX G PANCAKE MICRO 4/3rds	MINT-BOXED £175.00
PANASONIC 45-200mm 14/5.6 LUMIX G VARIO MICRO 4/3rds	MINT-BOXED £179.00
PANASONIC DMW-LVF1 LIVE VIEWFINDER FOR GF1	MINT-BOXED £95.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC	MINT-BOXED £79.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT-BOXED £249.00
SIGMA 18 - 200mm 13.5/6.3 DC SLD GLASS FOR SONY	MINT-BOXED £125.00
SONY ALPHA HVL-F56AM FLASH GUN	MINT-CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC++ £115.00
CANON EOS 10 BODY	EXC++ £145.00
CANON EOS 3 BODY	EXC++ £125.00
CANON EOS 3 BODY	EXC++ £125.00
CANON 16 - 35mm 12.8 USM "L" MKII AS NEW + CASE	MINT-BOXED £399.00
CANON 17 - 40mm 14 USM "L" WITH FILTER	MINT-BOXED £495.00
CANON 17 - 40mm 14 USM "L" COMPLETE WITH HOOD	MINT-CASED £475.00
CANON 20 - 35mm 12.8 USM "L"	MINT-BOXED £495.00
CANON 70 - 200mm 12.8 USM "L" IS IMAGE STABIL. MK1	MINT-BOXED £1,075.00
CANON 70 - 200mm 14 USM "L"	MINT-BOXED £445.00
CANON 70 - 200mm 14 USM "L"	MINT-CASED £425.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT-BOXED £565.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILISER	MINT-CASED £985.00
CANON 135mm 12.8 USM "L" WITH 82mm FILTER	MINT-CASED £475.00
CANON 200mm 12.8 USM "L" MK II WITH HOOD	MINT-BOXED £475.00
CANON 300mm 12.8 USM "L" MK II IMAGE STABILISER	MINT-BOXED AS NEW £4,225.00
CANON 400mm 15.6 USM "L" WITH HOOD AND CASE	MINT-BOXED £999.00
CANON 500mm 14.5 USM "L" WITH HOOD AND HARD CASE	MINT-CASED £1,595.00
CANON 24mm 12.8 USM COMPLETE WITH HOOD	MINT-BOXED £219.00
CANON 24mm 12.8 USM IMAGE STABILISER + HOOD	MINT-BOXED £375.00
CANON 40mm 12.8 STM LENS	MINT-BOXED £129.00
CANON 50mm f1.8 MARK I (VERY RARE NOW)	MINT-BOXED £175.00
CANON 50mm f1.4 USM WITH RUBBER HOOD	MINT-CASED £199.00
CANON 50mm f1.4 USM WITH LENS HOOD	MINT-BOXED AS NEW £219.00
CANON 60mm 12.8 USM MACRO LATEST	MINT-BOXED £279.00
CANON 85mm f1.8 USM LENS COMPLETE WITH HOOD	MINT-BOXED £245.00
CANON 100mm 12.8 MACRO	EXC++ £199.00
CANON 17 - 55mm 12.8 USM IMAGE STABILISER	MINT-BOXED £499.00
CANON 17 - 85mm 14/5.6 IMAGE STABILISER	MINT-BOXED £165.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT-BOXED £59.00
CANON 18 - 55mm 13.5/5.6 IS MK II IMAGE STABILISER	MINT-BOXED £99.00
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT-BOXED £49.00
CANON 28 - 90mm 14/5.6 USM	MINT-BOXED £59.00
CANON 28 - 105mm 13.5/4.5 USM	MINT-BOXED £59.00
CANON 35 - 80mm 14/5.6 EF MKIII	MINT-BOXED £59.00
CANON 55 - 250mm 14/5.6 MKII IMAGE STABILISER	MINT-BOXED £159.00
CANON 55 - 250mm 14/5.6 STM IMAGE STABILISER	MINT-BOXED AS NEW £199.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT-BOXED £565.00
CANON 75 - 300mm 14/5.6 + HOOD	MINT-BOXED £99.00

CANON 75 - 300mm 14/5.6 MK III	MINT-BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT-BOXED £99.00
CANON EF 1.4x EXTENDER MK I	MINT-BOXED £179.00
CANON EF 2.0x EXTENDER MK I	MINT-CASED £199.00
CANON EF 2.0x EXTENDER MK II	MINT-BOXED £165.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT-BOXED £165.00
TELEPLUS M77 7 ELEMENT 2x TELECONVERTER	MINT-BOXED £99.00
QUANTERAY 2x TELECONVERTER FOR CANON A/F	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST	MINT-BOXED £69.00
CANON 540 EZ FLASH + INST	MINT-CASED £99.00
CANON 420 EZ FLASH	MINT-CASED £99.00
CANON RS-800S REMOTE SWITCH	MINT-BOXED £25.00
CANON SF-22 SPEEDLITE TRANSMITTER	MINT-BOXED £125.00
CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT-BOXED £115.00
CANON PB-E2 BOOSTER FOR CANON EOS/1N/3 etc	MINT-BOXED £75.00
SIGMA 15mm 12.8 EX DC HSM CIRCLAR FISHEYE	MINT-CASED £475.00
SIGMA 14mm 12.8 ASPHERICAL CANON FIT	MINT-BOXED £345.00
SIGMA 105mm 12.8 EX DG MACRO SUPERB SHARP LENS	MINT-BOXED £299.00
SIGMA 400mm 15.6 APO MACRO	MINT-CASED £295.00
SIGMA 10 - 20mm 14/5.6 EX DC HSM	MINT-BOXED AS NEW £285.00
SIGMA 70 - 300mm 14/5.6 APO MACRO + HOOD	MINT-BOXED £99.00
SIGMA 70 - 300mm 14/5.6 APO MACRO DG + HOOD	MINT-BOXED AS NEW £95.00
SIGMA 700 - 500mm 15/6.3 APO COMP WITH HOOD	MINT-BOXED £299.00
TAMRON 90mm 12.8 SP DI MACRO LENS	MINT-BOXED £225.00
TAMRON 10 - 24mm 13.5/4.5 DI II LD AF ASPHERIC	MINT-BOXED £265.00
TAMRON 28 - 200mm 13.5/6.3 IF LD DI ASP VIB CONTROL	MINT-BOXED £375.00
TAMRON 55 - 200mm 14/5.6 LD MACRO DI II	MINT-BOXED £55.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT-BOXED £345.00
TOKINA 12 - 24mm 14 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £265.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT-BOXED £175.00
CONTAX TX1 TITANIUM COMPACT + LEATHER CASE	MINT-CASED £345.00
CONTAX 21mm 12.8 BIOGON T* WITH FILTER & FINDER	MINT-CASED £645.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT-BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-1 FLASH ADAPTOR	MINT-BOXED £99.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT-BOXED £395.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT-BOXED £65.00
CONTAX 45mm 12.8 TESSAR T* PANCAKE LENS + HOOD	MINT-BOXED £225.00
CONTAX 50mm 11.7 PLANAR AE	MINT-BOXED £125.00
CONTAX 85mm 11.4 PLANAR MM	MINT-BOXED £425.00
CONTAX 135mm 12.8 SONNAR T* MM	EXC++-BOXED £195.00
CONTAX TLA 280 FLASH	MINT-BOXED £95.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 FLAG BODY RARE LIMITED EDITION UK FLAG	MINT-BOXED £1,575.00
LEICA M6 PANDA BODY WITH STRAP & INSTRUCTIONS	MINT-BOXED £975.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT-BOXED £1,195.00
LEICA M4-P BLACK BODY	EXC++ BOXED £545.00
LEICA M2 BODY COMPLETE WITH INST BOK	MINT-BOXED £995.00
LEICA M3 BODY DOUBLE WIND	EXC++ BOXED £595.00
LEICA M4a BODY SER No 126599X CIRCA 1970	MINT-BOXED £499.00
LEICA M4a BODY SER No 14111X CIRCA 1975-76	EXC++ BOXED £495.00
LEICA M3 BODY REALLY NICE CLEAN BODY WITH CASE	MINT-BOXED £295.00
LEICA II BLACK BODY	EXC++ BOXED £245.00
LEICA CL BODY COMP WITH 40mm 12.8 SUMMICRON	MINT-BOXED £795.00
LEICA CL BODY	MINT-BOXED £795.00
MINOLTA CLE WITH 40mm 12.8 ROKKOR	EXC++ BOXED £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ BOXED £365.00
VOIGTLANDER 50mm f1.1 NOKTON LEICA M MOUNT	MINT-BOXED £745.00
LEICA 35mm 13.5 SUMMARON M WITH LEICA FILTER	MINT-BOXED £395.00
LEICA 50mm 12 SUMMICRON BLACK BUILT IN HOOD	MINT-BOXED £975.00
LEICA 50mm 12 SUMMICRON BLACK No32899# + HOOD	EXC++-BOXED £975.00
LEICA 50mm 12 SUMMICRON COLLAPSIBLE	MINT-BOXED £399.00
LEICA 50mm 12 SUMMICRON CHROME M FIT	EXC++ BOXED £595.00
LEICA 50mm 12 CL / F SUMM + SPECS IN LEATHER CASE	MINT-CASED £999.00
LEICA 50mm 12 CLOSE FOCUS SUMMICRON	MINT-BOXED £595.00
LEICA 50mm 12.5 SUMMARIT-M 8 BIT LATEST	MINT-BOXED £765.00
LEICA 90mm 12.5 SUMMARIT-M 8 BIT LATEST IN HOOD	MINT-BOXED £975.00
LEICA 90mm 12.5 SUMMARIT-M 8 BIT LATEST + HOOD	MINT-BOXED £975.00
LEICA M GRIP FOR M7/M6/M6TL etc	MINT-BOXED £49.00
LEICA 50mm 13.5 L38 NIKKEL ELMAR SCREW	EXC++ BOXED £245.00
LEICA 5cm 12.8 COLLAPSIBLE ELMAR SCREW	MINT-BOXED £299.00
LEICA 90mm 14 COLL. ELMAR M MOUNT	EXC++-IN KEPPER £145.00
LEICA 90mm 14 C ELMAR + HOOD	MINT-BOXED £395.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT	EXC++ BOXED £39.00
LEICA 135mm 14.5 HEKTOR IN KEPPER	EXC++ BOXED £199.00
LEICA 90mm 14 ELMAR BLACK SCREW	MINT-BOXED £145.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW	EXC++ BOXED £99.00
LEICA SB001 FINDER FOR 50mm LENSES + CASE	MINT-CASED £125.00
LEICA SF20 FLASH FOR M7/M6/M6TL etc	MINT-BOXED £95.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICA R8 BODY BLACK - STRAP AND INSTRUCTIONS	EXC++-BOXED £399.00
LEICA R5 BODY BLACK	MINT-BOXED £299.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA 28 - 70mm 13.5/4.5 R VARIO ELMAR LONG LENS	MINT-BOXED £565.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ BOXED £345.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £145.00
ZEISS 6 x 26 MONOCULAR WITH CASE	MINT-CASED £125.00
ZEISS 8 x 56 T1P* NIGHTOWL BINOCULARS	MINT-CASED £999.00

Medium & Large Format

BRONICA RF645 COMPLETE WITH 65mm LENS	MINT-BOXED £499.00
BRONICA 45mm 14 RF LENS FOR RF645 WITH FINDER	MINT-BOXED £325.00
BRONICA ETRS1 COMPLETE WLF, 120 BACK, 75mm LENS	MINT-BOXED £245.00
BRONICA ETRS + WLF, 75mm + 120 BACK + SPEED GRIP	EXC++ BOXED £195.00
BRONICA 40mm 14 ZENZANON FOR ETRS/ETRS1	MINT-BOXED £159.00
BRONICA 50mm 12.8 ZENZANON E MC	EXC++ BOXED £99.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT-BOXED £99.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT-BOXED £565.00
BRONICA 150mm F4 E	MINT-BOXED £99.00
BRONICA ETRS1 120 BACK	MINT-BOXED £79.00
BRONICA AEI METERED PRISM	EXC++ BOXED £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	MINT-BOXED £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	EXC++ BOXED £99.00
BRONICA SPEEDGRIP FOR ETRS/ETRS1	MINT-BOXED £45.00

BRONICA MOTOR WINDER E	EXC++ BOXED £99.00
BRONICA 150mm 13.5 ZENZANON	MINT-BOXED £165.00
BRONICA SDAI COMP WITH 80mm PS,WLF,120 BACK	MINT-BOXED £475.00
BRONICA SDAI + 80mm 12.8 S, PRISM FOR BACK, GRIP	MINT-EXC++ BOXED £395.00
BRONICA 65mm 14.5 PS LENS	MINT-BOXED £195.00
BRONICA 65mm 14 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm 14 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 200mm 14.5 PS LENS WITH HOOD	MINT-BOXED £179.00
BRONICA PRISM METERED FOR SDAI/SDAI	MINT-BOXED £99.00
BRONICA SDAI 120 MAGAZINE BACK	MINT-BOXED £99.00
BRONICA SDAI/M POLAROID MAGAZINE BACK	MINT-BOXED £99.00
BRONICA USM BACK FOR SQ VERY RARE	EXC++ BOXED £165.00
BRONICA SPEED GRIP FOR SDAI/SDAI	MINT-BOXED £59.00
FLUJI 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £325.00
FLUJI GW 670 MK III PROFESSIONAL	MINT-BOXED £99.00
FLUJI GW 670 MK III C/W 90mm 13.5 LENS	MINT-BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FLT	MINT-BOXED £1,265.00
MAMIYA 150mm 14.5 "G" WITH HOOD	MINT-BOXED £395.00
MAMIYA 43mm 14.5 WITH FINDER + HOOD FOR 77III	MINT-BOXED £99.00
MAMIYA 150mm 14.5 WITH HOOD FOR 77III	MINT-BOXED £395.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 77III	MINT-BOXED £425.00
MAMIYA 180mm 14.5 SEKOR Z R FOR RZ	MINT-BOXED £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT-BOXED £195.00
MAMIYA 150mm 13.5 A/F FOR RZ 645 A/F	MINT-BOXED £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT-CASED £195.00
MAMIYA 180mm 14.5 SEKOR FOR R8	MINT-BOXED £199.00
MAMIYA RZ 67 PRO BACK	MINT-BOXED £99.00
MAMIYA 220 BACK FOR RZ 67	MINT-BOXED £95.00
PENTAX 645N II A/F WITH PENTAX 45-85 ZOOM LENS	MINT-BOXED £565.00
PENTAX 6x7 BODY WITH 55mm 14 LENS (DENT TO PRISM)	EXC++ BOXED £165.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT-BOXED £195.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT-BOXED £199.00
PENTAX 200mm 14 FOR PENTAX 6x7 + FILTER AND HOOD	MINT-BOXED £199.00
PENTAX 150mm 13.5 TAKUMAR SMC FOR 6008	MINT-BOXED £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 124G COMPLETE WITH CASE	EXC++ BOXED £179.00
YASHICAMAT 124G COMPLETE WITH CASE	MINT-BOXED £199.00

Hasselblad

HASSELBLAD 303CX BLACK,WLF & 80mm CF & HOOD	MINT-BOXED £1,995.00
HASSELBLAD 303 CX BODY + WLF	MINT-BOXED £1,495.00
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Technical Support

➤ www.stolencamerafinder.com. This website can check online images for the serial number of the camera, which is stored in the pictures on the card. If the owner has posted other photos from the same camera online, there's just a chance it may find them.

Michael Topham

Lens matters

Q Recently, I ordered a Panasonic 12-35mm f/2.8 from Amazon Warehouse Deals for £650. I am planning to



Should the Panasonic 12-35mm lens rattle?

use it for video on my GH4. The trouble I am having with this lens is that it rattles inside when I move it around in my hand (not attached to the camera), or when shaken ever so slightly. I am not

too sure whether it is the image stabiliser inside or whether it is simply broken.

I have not tested the optical quality yet, as I am waiting for the GH4 to arrive, but I was interested to see if any of you know what this might be. In the hand, it feels as if there is something loose inside, tipping the weight to one side or the other when I hold it in my hand and turn it around. This is more prominent if I carefully shake it from side to side, rather than from the bottom to the top.

It wasn't a cheap lens so I



BLAST FROM THE PAST

Panasonic Lumix DMG-LX5

Ian Burley remembers this four-year-old object of desire

LAUNCHED 2010

PRICE AT LAUNCH £450

GUIDE PRICE TODAY £175

PANASONIC put a great deal of effort and enthusiasm into the LX5, as it did with the previous LX iterations. Once again, Panasonic's unique multi-aspect ratio sensor was used, making more efficient use of the sensor area in different aspect ratios. Mated to this was the wider zoom range of the 24-90mm (equivalent) f/2-3.3 Leica DC Vario Summilux lens, then throw in HD video and you had a stylish and powerful little compact.

What's good Image quality was very good at the time of its launch and is only eclipsed today at moderately high to very high ISO rates, although this is compensated for to a degree by the sharp and fast stabilised lens. Coming from Panasonic, the video operation and quality was top notch for a compact. The LX5 is also an object of desire.

What's bad Forget about the optional DMW-LVF1 electronic viewfinder, which is flickery and of very low resolution. The 3in LCD display is disappointing at only 460,000 dots. Plus, you only get 720p video. Sequential shooting makes you wait as the buffer empties.



IN THE BAG



Photographer Mark Brown reveals the kit he uses for painting with light at night. Visit www.markbrownphotography.co.uk

Search spotlight

1 These powerful flashlights are great for filling in backgrounds. I use them as a floodlight or to paint in certain features in my scene, such as gates, walls, trees or whatever I feel the shot needs.

LED key ring torches

2 LEDs are a wonderful light source to work with. They come in many different vibrant colours and add life to any light-painted image.

List of kit

Canon EOS 5D Mark II, Canon 17-40mm L lens, Canon 24-105mm L lens, reflector with black side, inspection lamp, search spotlight, Sekonic light meter, shutter release, LED key ring torches, flame stick, marshal's baton, flame stick, gels and coloured paper, Speedlite flashguns, clamps



Canon EOS 5D Mark II

3 The Canon EOS 5D Mark II is a great companion on this type of shoot. It's lightweight enough to carry to a hillside, with the full-frame capacity of a high-end pro camera.

Light stick

4 This is one of my own creations and involved a bit of DIY wiring to create an LED circuit. The length is perfect for creating swooping lines and spheres.

Gels and coloured paper

5 I find that neon colours don't sit well within my photographs, so using gels and papers help to tone a light down and make it more subtle.

Speedlite flashguns

6 I always carry two flashguns with me on a shoot, as I like to use them together to quickly fill in backgrounds and add strong tone and texture to surfaces.

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Technical Support

➤ am a bit worried that they've sent me a defective one. Any ideas what this might be or is it just me being too panicky? **Menschik**

A This is indeed the lens's OIS (Optical Image Stabiliser) mechanism. The optical group that moves around inside to counteract camera shake isn't locked-down when the lens is taken off the camera, so you can hear it rattling around inside if you shake the lens. This is normal for Panasonic lenses, so is nothing to worry about here.

Andy Westlake

Studio solution

Q Recently, I've started shooting a lot of portraiture using off-camera flashguns. However, when I shoot full-length

shots, I find the flashguns don't have enough power to achieve the results I want. I think I need to upgrade to a pair of studio flash



heads. What are my best options? Most of my work is indoors, but I do occasionally shoot outdoors.

Simon Davies

A A Bowens Gemini 200/200 Twin Head Studio Kit should do everything you ask – and more. It is a fantastic entry-level lighting kit that has the option of a travel battery pack to allow you to take it on locations. Also, it is worth considering the Elinchrom D-Lite RX 2/4 Umbrella Kit, which offers a bit more power than the Bowens kit and can be plugged into a Godox Leadpower power pack to be used on location. I've used both of these kits for portraits and found they work brilliantly.

Callum McNerney-Riley

A studio kit like the Bowens 200/200 costs around £400

HOW IT WORKS

I am your

Digital camera image sensor

MUCH is made of the 'digital' in 'digital camera', but I am the heart of a digital camera; I am its sensor, a semiconductor integrated circuit or chip, but I am not digital – I'm analogue! All digital cameras contain a version of me, and they are all analogue. So is a digital camera really digital? The simple answer is yes, of course. This is how it works.

As the camera's sensor, I am photosensitive. When light photons are collected in my photosites (one photosite for each pixel), a tiny electrical charge is produced. The brighter the light, the more photons are collected, and a higher electrical charge is generated. Different pixel photosites will register different electrical charges and, once the exposure is complete, each individual pixel photosite's electrical charge must be measured and then turned into a digital value by an analogue-to-digital converter. From then on, the process is entirely digital.

Being an up-to-date camera image sensor, I am a CMOS type, or Complementary Metal Oxide



The image sensor is the heart of your digital camera

Semiconductor. Older cameras and even some current ones use a different type of sensor chip called a CCD, or Charge-Coupled Device. CMOS sensors are cheaper to make, but used to be inferior in sensitivity and noise performance. Thanks to steady technical refinement, CMOS sensors are now the image sensor of choice.

To make colour images, pixel photosites that make up a sensor need to register the brightness of red, green and blue light. In a conventional sensor, a quarter of the pixels record red light, another quarter blue light and half the pixels record green light. This is achieved by placing a coloured filter above each pixel photosite, also known as a Bayer filter array. The camera's image processor then interpolates the colour data in neighbouring photosites to assign a full colour value to each pixel. However, this means that the colour resolution of an image is much less than the luminance (brightness) resolution – unless you're using a Foveon sensor, which registers red, green and blue for every image pixel.

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Canon

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

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20.2 megapixels
7.0 fps
1080p movie mode

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70D + 18-135mm f3.5-5.6 IS STM £1039 Inc Cashback*
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70D £749 Inc Cashback* Price you pay today £849

Canon

EOS 100D
18.0 megapixels
4.0 fps
1080p movie mode

£30 CASHBACK*

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100D + 18-55mm f3.5-5.6 £449 Inc Cashback*
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Canon

EOS 700D
18.0 megapixels
5.0 fps
1080p movie mode

700D From **£479**

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Canon

EOS 1Dx
18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
"...honestly say that I have never been so excited about my equipment!"
Shaggyfish - Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
"...bought this as an upgrade to the 5D Mk 2 and have never looked back!"
Dawn - Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
"...The full frame sensor is superb!"
Sandwich Cash - Luton

Canon

EOS 7D
18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£899**

7D + 18-135mm f3.5-5.6 IS £1149

7D + 15-85mm f3.5-5.6 IS USM £1399

Canon

EOS 6D
20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£150 CASHBACK*

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6D Body £1229 Inc Cashback*
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Canon

5D Mark III
22.3 megapixels
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1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2299**

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CUSTOMER REVIEW: 5D Mark III
★★★★★
"Mind blowing clear photography!"
Zeta - Ireland

Canon Cashback* ends 13.08.14

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• 19cm Min Height
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EF 180mm f3.5 L USM Macro	£1274
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EF 400mm f4 DO IS USM	£5399
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Canon

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Nikon

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SIGMA
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12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DG OS HSM II	£239
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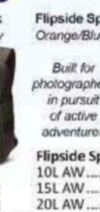
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Canon



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5.0x optical zoom
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Lumix DMC-FZ1000	£749
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Nikon



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grade R

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6.0 fps

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- Full Frame CMOS
- 61 AF Points • EF mount

Canon
EOS 70D

grade R

20.2 megapixels
8.0 fps

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- 20.2 MP • 7 fps
- CMOS • 19 AF Points
- Ef/EF-S Mount

Canon
EOS 7D

grade R

18.0 megapixels
8.0 fps

7D Body **£799**

- 18.0 MP • 8 fps • CMOS
- 19 AF Points • EF/EF-S Mount

Gitzo
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4000g Max Load
1400g Weight
43.5cm Closed

grade R

Gitzo
GK2520FT Green

4000g Max Load
1960g Weight
53cm Closed

grade R

Gitzo GK15810T
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Gitzo GK2520FT
Series 2 Safari Tripod Kit.....**£449**

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DSLRs

Grade	CANON	Grade	NIKON
8	300D Silver body..... £55	9+	D200 body..... £145
9	EOS 1000D Body..... £120	8	D2X body..... £309
9	EOS 10D body..... £85	8	D2Xs body..... £494
9	EOS 1100D Body..... £153	9	D3 body..... £1079
8	EOS 1D Mark II Body..... £250	8	D300 body..... £230
9	EOS 1D Mk III Body..... £683	9	D300s body..... £450
8	EOS 1D Mk IV Body..... £1759	D	D3x body..... £3199
9	EOS 1Ds Mk III Body..... £1452	9+	D3x body..... £2140
9	EOS 20D Body..... £105	9	D40 body..... £80
9	EOS 30D Body..... £119	8	D40X body..... £89
8	EOS 400D Body..... £85	8	D5000 body..... £165
8	EOS 40D Body..... £159	8	D60 body..... £90
9	EOS 450D Body..... £145	10	D600 body..... £899
9	EOS 50D Body..... £314	OB	D610 body..... £1169
9	EOS 5D Body..... £320	7	D700 body..... £499
9	EOS 5D Mark II Body..... £900	9	D7000 body..... £355
9	EOS 5D Mark III Body..... £1799	9+	D7100 body..... £661
OB	EOS 6D Body..... £1149	9	D80 body..... £146
OB	EOS 70D Body..... £699	OB	D800 body..... £1749
R	EOS 7D Body..... £799	9	D90 body..... £269

Lenses

Grade	CANON	Grade	NIKON
9+	18-55mm f3.5-5.6 STM IS M-Mount..... £112	OB	10.5mm f2.8 G IF-ED AF DX Fisheye..... £469
9	EF 100-400mm f4.5-5.6 L IS USM..... £809	OB	105mm f2 D AF DC..... £689
9	EF 100mm f2.8 USM Macro..... £270	9+	10mm f2.8 1 Nikkor Black..... £132
9	EF 14mm f2.8 L II USM..... £1439	9	12-24mm f4 G AF-S IF-ED DX..... £410
9+	EF 16-35mm f2.8 L MKII USM..... £975	9	16-85mm f3.5-5.6 VR ED AF-S DX..... £281
9	EF 17-40mm f4 L USM..... £415	9+	17-35mm f2.8 D AF-S IF..... £689
8	EF 24-105mm f2.8 L IS USM..... £469	9	180mm f2.8 D AF IF-ED..... £490
8	EF 24-70mm f2.8 L USM..... £769	8	18-105mm AF-S DX Nikkor..... £99
9	EF 28-135mm f3.5-5.6 IS USM..... £195	9	f3.5-5.6 G ED VR..... £99
9	EF 300mm f2.8 L IS USM..... £2564	9	18-300mm f3.5-5.6 AF-S ED VR DX..... £470
9+	EF 400mm f5.6 L USM..... £802	9	18-35mm f3.5-4.5 D IF-ED AF..... £270
OB	EF 70-200mm f2.8 L IS II USM..... £1599	10	18-55mm f3.5-5.6 G F-S DX..... £100
9	EF 70-300mm f4.5-5.6 DO IS USM..... £609	9	20mm f2.8 D AF..... £335
8	EF-S 15-85mm f/3.5-5.6 IS USM..... £305	8	24-70mm f2.8 G AF-S ED..... £799
8	EF-S 17-55mm f2.8 IS USM..... £382	9	24-85mm f3.5-4.5 AF-S G ED VR..... £296
9	EF-S 18-135mm f/3.5-5.6 IS..... £206	9	300mm f4 D AF-S IF ED..... £749
9+	EF-S 18-200mm f3.5-5.6 IS..... £240	9	50mm f1.8 D AF..... £68
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OB	TS-E 17mm f4L..... £1859	8	80-400mm f4.5-5.6 D AF VR..... £584
OB	TS-E 24mm f3.5 II..... £1429	8	80 Zoom-Nikkor 35-70mm f/2.8D..... £230
		9+	TC-20E AF-S Teleconverter II..... £131

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OB Open Box: as new but packaging has been opened and box seal broken	10 Pre-owned equipment, but appears as new	9+ Shows light signs of use	6 Well used: may exhibit scuffs and/or marking
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300mm F5.6 B/Block	E+/Unused/E590 - E390		
400mm F4.5 B/Block	E++E349	Fuji Finepix X100 Black	E++/E221
600mm F4.5 F/Block	E++E749	Fuji Finepix X10S Silver	E++/E271
Cosina 100mm F3.5 MC Macro	E++/E549	Fuji X-E1 Black Body Only	E+/Mint-/E279 - E290
Cosina 100mm F5.6 Macro	Unused/E390	Fuji X-E1 Two Tone Silver Body Only	
Sigma 600mm F8 Reflex	E++/E49		E+/Mint-/E289 - E349
Tokina 24-40mm F2.8 ATX	Mint-/E79	Fuji X-E2 Black Body Only	Mint-/E349
Tokina 300mm F2.8 ATX	Unused/E549 - E590	Fuji X-M1 Silver Body Only	Mint-/E249
2x Extender	Unused/E49	Fuji X-Pro1 Body	E++/Mint-/E449 - E490
2x Extender	Unused/E49	Olympus E-P1 Body Only	E++/E8
Autobulbolls	E++E75	Olympus E-P2 Black Body Only	E+/E++/E139 - E149
LC-2 Wireless Controller	E++E35	Olympus E-P2 Chrome Body Only	E++/E14
Angle Finder A2	As Seen/E15	Olympus E-P3 Body Only - Black	E++E21
Angle Finder A2	E+/E++/E25 - E35	Olympus E-P5 Black Body Only	E+/Mint-/E549 - E590
Angle Finder C	E++E35	Olympus E-PL1 Black & 14-42	E++/E14
Speed Finder F	As Seen/E45 - E55	Olympus E-PL1 Black Body Only	E+/E++/E39 - E100
Speed Finder FW	E++/E39	Olympus OM-D E-M5 Black Body Only	E++E39
994 Speedlite	E+/E++/E20 - E25	Olympus OMD EM-1 Body Only	E++/E59 - E79
244T Speedlite	E+/E++/E35 - E35	Panasonic G1 Body Only	Exc/E++/E59 - E79
2777 Speedlite	E+/E++/E15 - E19	Panasonic G10 Body Only	Mint-/E29
2991 Speedlite	E++E29	Panasonic G6 Body Only	Mint-/Mint/E29
300TL Speedlite	E+/E++/E25 - E49	Panasonic GF-1 Body Only	E++E79 - E89
480G Speedlite	E++E39	Panasonic GF-2 Body Only	Exc/E+/E59 - E79
ML3 Macrodrive	E+/Unused/E39 - E59	Panasonic G3 Black Body	E++/Mint-/E89 - E119
AE Motorlative FW	E++/E49	Panasonic G3-Red Body	Mint-/E121
AE Motorlative Set	E++E39 - E59	Panasonic GF-3 Body Only	E++E89
Winder A	E+/E++/E25 - E20	Panasonic GF-4 Body Only	E++E23
Winder A2	Unused/E29	Panasonic GH-2 Body Only	E+/Mint-/E279 - E349
		Panasonic GH-3 Body Only	E++/Mint-/E579 - E64
		Panasonic GM1 + 12-35mm Asph	E++E39
		Panasonic GX1 Body Only	E+/Mint-/E149 - E21
		Pentax Q + 8.5mm F1.9	Mint-/E16
		Pentax Q Body Only	E++E12
		Samsung NX10 + 18-55mm	E++/E17
		Samsung NX100 + 20-50mm	E++E89
		Samsung NX11 + 18-55mm Asph	E++E18
		Samsung NX1100 + 20-50mm	Mint-/E159 - E17
		Sony A7R Body Only	E++E134
		Sony NEX3 + 16mm F2.8	Mint-/E21
		Sony NEX5 + 16mm F2.8	Mint-/E20
		Sony NEX5 + 18-55mm + Flash	E++E18
		Sony NEX7 + 18-55mm	E++E49 - E549
		Sony NEX7 Body Only	E++E44
		Fuji X Lenses	
		16-50mm F3.5-5.6 OIS XC - Black	Mint-/E235 - E255
		18-55mm F2.8 4X- XF	Mint-/E32
		18mm F2 XF R	E++/Unused/E299 - E31
		20-35mm F4.5-6.7 OIS XC	Mint-/E27
		4/3rds Lenses	
		Olympus 7-14mm F4.5 Ed Zuiko	E++E84
		Olympus 8mm F3.5 Fisheye Zuiko	
			E++/Mint-/E399 - E48
		Olympus 11-22mm F2.8-3.5 Zuiko/E+	E++E39 - E49
		Olympus 12-60mm F2.8-3.5 Ed SWDE+/E++	E++E349 - E39
		Olympus 14-54mm F2.8-3.5 Mkl	Mint-/E31
		Sigma 18-50mm F2.8 EX DC	E++E15
		Sigma 30mm F1.4 D ED HSM	E++E24
		Olympus 35mm F3.5 Macro Zuiko	E+/E++/E129 - E14
		Olympus 40-150mm F3.5-5.6 Zuiko	E++E5
		Olympus 40-150mm F4.5-6 Ed Zuiko	E++E19
		Olympus EC14 Zuiko Tele Converter	E++E19
			E+/E++/E49 - E6
		Olympus 70-300mm F4-5.6 Ed Zuiko	E++E19
			E++E19
		Micro 4/3rds Lenses	
		Olympus 7-14mm F4 G Varjo	E++E72
		Olympus 12-40mm F2.8 M Zuiko	Mint-/E64
		Olympus 12-50mm F3.5-6.3 M Zuiko	E++
		Panasonic 12-50mm F2.8 G	Mint-/E179 - E189
		Panasonic 12-50mm F2.8 G 3d	Mint-/E11
		Panasonic 14-42mm F3.5-5.6 ASPH OIS	E++E69
		Panasonic 14-42mm F3.5-5.6 G X OIS	E++E14
		Panasonic 14-42mm F3.5-5.6 HD Compact	E++E7
		Olympus 14-42mm F3.5-5.6 M Zuiko	E+/E++/Mint-/E7
		Olympus 14-55mm F3.5-5.6 ASPH G ED	E++/Mint-/E7
			E++E119 - E12
		Panasonic 14mm F2.5 Asph	Mint-/E12
		Olympus 17mm F2.8 M Zuiko - Black	
			Mint-/Unused/E129 - E14
		Olympus 17mm F2.8 M Zuiko - Silver	E++/Mint-/E11
		Panasonic 20mm F1.7 G Pancake	E++E109 - E121
		Voigtlander 25mm F0.95 Nokton	E++E53
		Panasonic 25mm F1.4 DG Summilux	E++E36
		Panasonic 45-50mm F4.5 G OIS	E++E16
		Olympus 45mm F1.8 Zuiko - Silver	
			E++/Mint-/E175 - E18
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135mm F2.8 M Black	As Seen/E250
135mm F3.4 Apo M Black	E+/E++/E1499 - E1590
135mm F4 Black	Exc/E+/E349 - E389
135mm F4.5 Hektor	As Seen/E399
Tri Elmar 28/35/50 F4	Mint-/E2899 - E2999
1.25x Viewfinder Magnifier	Mint-/E139
21/24/28mm Viewfinder - Black	E+/E++/E1199 - E1249
24mm Black Viewfinder	E+/E++/E1199 - E1249
Belows II	E+/E++/E1199 - E1249
M Grip	E+/E++/E1199 - E1249
Meter M	E+/E++/E1199 - E1249
M4 Chrome Meter	E+/E++/E1199 - E1249
Table Top Tripod	E+/E++/E1199 - E1249
Winder M	E+/E++/E1199 - E1249

Leica R Series

Digital Modular R	E+/E++/E1899
R9 Anthracite Body Only	E+/E++/E1899 - E1949
R9 Black Body Only	E+/E++/E1899 - E1949
R8 Black Body Only	E+/E++/E1899 - E1949
R8 Chrome Body Only	E+/E++/E1899 - E1949
R7 Black Body Only	E+/E++/E1899 - E1949
R7 Chrome Body Only	E+/E++/E1899 - E1949
R6.2 Black Body Only	E+/E++/E1899 - E1949
R6.2 Chrome Body Only	E+/E++/E1899 - E1949
R6 Black Body Only	E+/E++/E1899 - E1949
R6 Chrome Body Only	E+/E++/E1899 - E1949
R5 Black Body Only	E+/E++/E1899 - E1949
R5 Chrome Body Only	E+/E++/E1899 - E1949
R4 Black Body Only	E+/E++/E1899 - E1949
R4 Chrome Body Only	E+/E++/E1899 - E1949
R3 M3T + Winder	E+/E++/E1899 - E1949
R3 Black Body Only	E+/E++/E1899 - E1949
SL2 Anniversary Body Only	E+/E++/E1899 - E1949
SL2 Black Body Only	E+/E++/E1899 - E1949
SL Chrome + 50mm F2	E+/E++/E1899 - E1949
SL Chrome Body Only	E+/E++/E1899 - E1949
SL Chrome + 50mm F2 (Dummy)	E+/E++/E1899 - E1949
M2 Chrome Body Only	E+/E++/E1899 - E1949
21mm F4 R 3cam	E+/E++/E1899 - E1949
24mm F2.8 R OM	E+/E++/E1899 - E1949
28mm F2.8 PCS Shift	E+/E++/E1899 - E1949
28mm F2.8 R 3cam	E+/E++/E1899 - E1949
28-70mm F3.5-4.5 R 3cam	E+/E++/E1899 - E1949
35mm F2.8 R 3cam	E+/E++/E1899 - E1949
35mm F4 PA Curtagon	E+/E++/E1899 - E1949
35-70mm F3.5 R Japan	E+/E++/E1899 - E1949
50mm F2 R OM	E+/E++/E1899 - E1949
60mm F2.8 Macro ROM	E+/E++/E1899 - E1949
70-210mm F4 R 3cam	E+/E++/E1899 - E1949
75-200mm F4.5 R 3cam	E+/E++/E1899 - E1949
80-200mm F4.5 R 3cam	E+/E++/E1899 - E1949
90mm F2.8 R 3cam	E+/E++/E1899 - E1949
90mm F2.8 R OM	E+/E++/E1899 - E1949
135mm F2.8 R 2cam	E+/E++/E1899 - E1949
135mm F2.8 R 3cam	E+/E++/E1899 - E1949
180mm F4.5 R 3cam	E+/E++/E1899 - E1949
250mm F4.5 R 3cam	E+/E++/E1899 - E1949
560mm F5.6 Telyt R	E+/E++/E1899 - E1949
800mm F5.6 Apo Telyt ROM	E+/E++/E1899 - E1949
2x Extender R	E+/E++/E1899 - E1949
Nikon 35mm F3.5 PC Shift	E+/E++/E1899 - E1949
Tamron 70-350mm F4.5	E+/E++/E1899 - E1949
Angle Finder R	E+/E++/E1899 - E1949
Angle Finder R (14300)	E+/E++/E1899 - E1949
Belows Unit R	E+/E++/E1899 - E1949
Macro Adapter R	E+/E++/E1899 - E1949
Motorwinder R	E+/E++/E1899 - E1949
Motorwinder R8/R9	E+/E++/E1899 - E1949
R8/R9 Remote control	E+/E++/E1899 - E1949
RC Remote Control	E+/E++/E1899 - E1949

Mamiya 645 Series

645 Pro TL Complete	E+/E++/E1349
100AS Body + CDS Prism	E+/E++/E1349
24mm F4.5 Fisheye	E+/E++/E1349
35mm F2.8 M	E+/E++/E1349
55mm F2.8 C	E+/E++/E1349
55mm F2.8 N	E+/E++/E1349
55mm F4 C Shift	E+/E++/E1349
55mm F2.8 NL Leaf Shutter	E+/E++/E1349
55-110mm F4.5 N	E+/E++/E1349
70mm F2.8 Leaf Shutter	E+/E++/E1349
75-150mm F4.5 C	E+/E++/E1349
80mm F4 Macro C	E+/E++/E1349
105-210mm F4.5 ULD	E+/E++/E1349
150mm F3.5 C	E+/E++/E1349
150mm F3.5 N	E+/E++/E1349
150mm F3.5 Leaf Shutter	E+/E++/E1349
150mm F4 C	E+/E++/E1349
210mm F4 C	E+/E++/E1349
210mm F4 N	E+/E++/E1349
300mm F3.6 C	E+/E++/E1349
Komura 2x Converter	E+/E++/E1349
Vivitar 2x Converter	E+/E++/E1349
2x Tele Converter II	E+/E++/E1349
120 Insert	E+/E++/E1349
120 Insert x2	E+/E++/E1349
120 Insert x3	E+/E++/E1349
135N Super Mag	E+/E++/E1349
220 Insert	E+/E++/E1349
Polaroid Mag (645)	E+/E++/E1349
AE Prism Finder (FE401)	E+/E++/E1349
AE Prism Finder 645	E+/E++/E1349
Plain Prism	E+/E++/E1349
Plain Prism 645	E+/E++/E1349
Prism Angle Finder	E+/E++/E1349
3x Auto Extension Tube Set	E+/E++/E1349
Auto Extension Tube 2	E+/E++/E1349
Auto Extension Tube 3S	E+/E++/E1349
Flash L Grip (Super/Pro)	E+/E++/E1349
Power Drive 645	E+/E++/E1349

Mamiya 645AFD Series

645AFDII Complete + 2D Digital Back	E+/E++/E2989
645AFDIII Complete	E+/E++/E2989
56-110mm F4.5 AF	E+/E++/E2989
120mm F4 Macro MF	E+/E++/E2989
150mm F3.5 AF	E+/E++/E2989
210mm F4 AF ULD	E+/E++/E2989
300mm F4.5 Apo AF	E+/E++/E2989
Polaroid Mag 645AFD	E+/E++/E2989

Mamiya RB67 Series

Pro S Gold Edition	E+/E++/E2749 - E2949
Pro S Complete	E+/E++/E2749 - E2949
Pro Complete	E+/E++/E2749 - E2949
50mm F4.5	E+/E++/E2749 - E2949
50mm F4.5 C	E+/E++/E2749 - E2949
180mm F4.5	E+/E++/E2749 - E2949
180mm F4.5 K-A	E+/E++/E2749 - E2949
360mm F6.3	E+/E++/E2749 - E2949
Komura 2x Converter	E+/E++/E2749 - E2949
Vivitar 2x Converter	E+/E++/E2749 - E2949
Auto Extension Tube No1	E+/E++/E2749 - E2949
Auto Extension Tube No1 (ProSD)	E+/E++/E2749 - E2949
Auto Extension Tube No2	E+/E++/E2749 - E2949
Angle Finder	E+/E++/E2749 - E2949
ProS 220 Mag	E+/E++/E2749 - E2949

Mamiya RZ67 Series

Pro Complete	E+/E++/E2449
50mm F4.5	E+/E++/E2449
50mm F4.5 W	E+/E++/E2449
75mm F4.5 Shift W	E+/E++/E2449
100-200mm F5.2 W	E+/E++/E2449
140mm F4.5 Macro W	E+/E++/E2449
180mm F4 Soft VSF DFL	E+/E++/E2449
180mm F4.5	E+/E++/E2449
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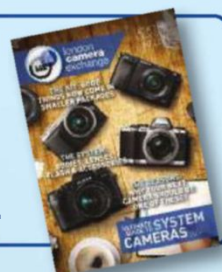
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No.26XL Set of 4 (no PB) £54.99	No.26XL Set of 4 (no PB) £14.99 set of 4
No.26XL Black £13.99 12.1ml	No.26XL Black £4.99 18ml
No.26XL Photo Black £13.99 8.7ml	No.26XL Photo Black £4.99 18ml
No.26XL C/M/Y, each £13.99 9.7ml	No.26XL C/M/Y, each £4.99 18ml

Suitable EPSON Printers:

Photo 790, 870, 890, 895, 900, 915, 1290
Photo 790, 870, 890, 895, 915
Photo 900, 1270, 1290
Photo 810, 830, 830u, 925, 935

Chameleon Inks

C64, C66, C84, C86,
CX3800/3850, CX6400, CX6600
Parasol Inks
R200, R220, R300, R320, R340
RX500, RX600, RX620, RX640

Seahorse Inks

Photo R800, R1800

Frog Inks

Photo R240, R245,
RX420, RX425, RX520, RX525

Duck Inks

Photo R2400

Lilly Inks

D68, D88,
DX3800/3850, DX4200/4250, DX4800/4850
Teddy Bear Inks
S20, S21, SX100/105/110/115/200/205/210/215
SX400/405/415/515, D78/92/120, B40W, BX300
DX4000/4400/5000/6000/7000/7400/8400/9400

Owl Inks

Photo P50, PX650/660/700W/110W/120WD,
PX730WD/800FW/810FW/830FW/830FW
R265/285/360, RX560/585/685
Photo R1900

Flamingo Inks

Photo P50, PX650/660/700W/110W/120WD,
PX730WD/800FW/810FW/830FW/830FW
R265/285/360, RX560/585/685
Photo R1900

Husky Inks

S22, SX125/130, SX420W/425W/445W,
BX305F
Fox Inks
SX420W/425W/445W/525W/620FW,
BX305F/320FW/525W/535W/625FW/630FW,
BX635FW/BX925FW/BX935FW, B42WD

Photo R3000 Turtle Inks
Photo R2000 Kingfisher Inks
Photo R2000 Penguin Inks
Photo Pro 3800, 3880

Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF
Fountain Pen Inks
Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF

High Capacity Fountain Pen Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405

Daisy Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
High Capacity Daisy Inks
Expression Photo XP750, XP850

Elephant Inks
Expression Photo XP750, XP850
High Capacity Elephant Inks

Expression Premium XP600, XP605, XP700,
XP800
Polar Bear Inks
Expression Premium XP600, XP605, XP700,
XP800

High Capacity Polar Bear Inks

Canon

Canon Originals

BCI6 All colours, 13ml, each	£8.99
PGI5 Black 26ml	£12.99
CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG450 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCI6 All colours, 15ml, each	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/P/M 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PGI550XL Black 25ml	£4.99
CL1551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!

HP

HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/P/M each	£9.99
No.364 Black 6ml	£7.99
No.364 B/C/M/Y/PC/P/M 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 6.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 48ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 38ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/P/M each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

Kodak

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£8.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

brother

Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

LEXMARK

Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	

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SanDisk

SanDisk Blue SDHC Class 4 5MB/s

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s	£72.99
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SanDisk Ultra MicroSDHC Class 10 30MB/s

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s	£25.99
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DELKIN DEVICES

Delkin Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 60MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£17.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
EN-EL21 for Nikon	£14.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BMB9 for Panasonic	£22.99
D-LI50 for Pentax	£12.99
D-LI90 for Pentax	£12.99
D-LI109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D MkII	£84.99
For Canon 50D MkIII	£84.99
For Canon 7D	£84.99
For Canon 60D	£84.99
For Canon 550D	£84.99
For Canon 600D	£84.99
For Canon 650D	£84.99
For Canon 700D	£84.99
For Nikon D600	£84.99
For Nikon D800/D800E	£84.99
For Nikon D7000	£84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

AA & AAA Rechargeables

AA 1300mAh Lloyon (4)	£4.99
AA 2000mAh GP Rayoc (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2800mAh Delkin (4)	£9.99
AAA 850mAh GP Rayoc (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloyon (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KODAK Slim Frame UV Filters		Marumi DHG Slim Frame Multicoated Clear Protection Filters		Hoya HMC Slim Frame Multicoated UV Filters	
46mm	£4.99	46mm	£10.99	37mm	£12.99
49mm	£4.99	49mm	£10.99	46mm	£12.99
52mm	£4.99	52mm	£10.99	52mm	£11.99
55mm	£5.99	55mm	£11.99	58mm	£14.99
58mm	£6.99	58mm	£12.99	62mm	£16.99
62mm	£7.99	62mm	£14.99	67mm	£18.99
67mm	£8.99	67mm	£15.99	72mm	£21.99
72mm	£9.99	72mm	£17.99	77mm	£25.99
77mm	£11.99	77mm	£19.99	82mm	£29.99
82mm	£14.99	82mm	£22.99		
86mm	£19.99				
KODAK Slim Frame Circular Polarising Filters		Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
46mm	£12.99	52mm	£13.99	52mm	£27.99
49mm	£12.99	58mm	£15.99	58mm	£32.99
52mm	£14.99	62mm	£17.99	62mm	£35.99
55mm	£15.99	67mm	£19.99	67mm	£39.99
58mm	£17.99	72mm	£21.99	72mm	£44.99
62mm	£19.99	77mm	£24.99	77mm SPECIAL	£39.99
67mm	£22.99			82mm	£56.99
72mm	£26.99				
77mm	£29.99				
82mm	£34.99				
86mm	£39.99				
KODAK Close Up Filter Sets (+1, +2 & +4)		Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
52mm	£26.99	52mm	£31.99	52mm	£52.99
58mm	£34.99	58mm	£35.99	58mm	£60.99
		62mm	£39.99	62mm	£67.99
		67mm	£44.99	67mm	£75.99
		72mm	£49.99	72mm	£90.99
		77mm	£54.99	77mm SPECIAL	£79.99
		82mm	£69.99	82mm	£120.99

SQUARE FILTERS

KODAK P-Type Filter System
The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KODAK square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x16)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

Six-Piece ND Filter Kit £43.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods		Screw-Fit Lens Hoods	
ES-62 Canon 501.8	£9.99	52mm Shaped Petal Hood	£6.99
ES-711 Canon 501/4	£9.99	55mm Shaped Petal Hood	£6.99
ET-60 Canon 75-300/4-5.6	£9.99	58mm Shaped Petal Hood	£6.99
ET-65B Canon 70-300/4-5.6	£9.99	62mm Shaped Petal Hood	£7.99
ET-67 Canon 100/2.8 Macro	£9.99	67mm Shaped Petal Hood	£7.99
ET-67B Canon 60/2.8	£9.99	72mm Shaped Petal Hood	£9.99
EW-60C Canon 18-55 IS	£7.99	46mm Rubber Hood	£3.99
EW-73B Canon 17-85 IS	£9.99	52mm Rubber Hood	£3.99
EW-78B Canon 28-135 IS	£9.99	58mm Rubber Hood	£3.99
EW-78D Canon 18-200 IS	£9.99	62mm Rubber Hood	£4.99
EW-78E Canon 18-55 IS	£12.99	67mm Rubber Hood	£4.99
EW-83E Canon 17-40/4.0	£12.99	72mm Rubber Hood	£5.99
EW-83J Canon 17-55/2.8	£12.99	77mm Rubber Hood	£5.99
HB-45 Nikon 18-55 VR	£7.99		
SH-006 Sony 18-70/3.5-5.6	£9.99		

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings
Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! **£4.99 each!**

Reversing Rings £12.99
Coupling Rings £11.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes £17.99
Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders
Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.
1.0X-2.0X £49.99
1.0X-3.3X £64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3 section tripod with magnesium canopy and Multi-Angle Central Column.
Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm
RRP £160 **NOW £89.99**

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.
Weight: 0.30kg
Load: 10.0kg
RRP £90 **SAVE £20** **£69.99**

AltaPRO263AT+SBH100
RRP £250 **NOW £129.99**

AltaPRO263AT+GH100
RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB
Aluminium 3 section tripod, aluminium canopy, horizontal tilting central column.
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
RRP £175 **NOW £129.99**

804RC2
Sturdy three way pan and tilt head with RC2 quick release.
Weight: 0.79kg
Load: 4.0kg
RRP £76 **SAVE £20** **£55.99**

055XPROB + 804RC2
RRP £251 **NOW £169.99**

MM294A4
Aluminium 4 section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £45 **SAVE £10** **£34.99**

MM294C4
Carbon Fibre 4 section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £75 **SAVE £15** **£59.99**

hähnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carry case.
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
RRP £65 **NOW £39.99**

Triad 40 Lite £49.99
Including BH40 alloy ball head.
Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.
Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm
RRP £85 **NOW £59.99**

BH30 Ball Head £19.99
BH40 Ball Head £29.99

BENRO

GH1P
Superb gimbal head with central handle. Slide mounting for lens.
Weight: 0.8kg
Load: 12.0kg
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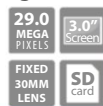
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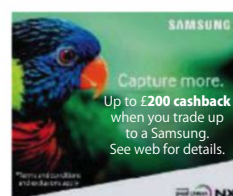
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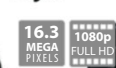
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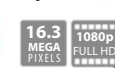
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Final Analysis

Roger Hicks considers...

'Pavement II, NYC, 1962', by Ernst Haas

Most people's first reaction to this image is to laugh. But why? What makes it funny? I don't know, but it is – at least to me. Maybe it is just the shock of recognition: the truth that we see, but don't really notice, this sort of thing all the time.

Which leads to another reaction: 'I could have taken that!' Well, yes. On the other hand, did you? It's simple enough, after all. I have taken 'something very like it' many times. Some, I think, are probably as good as this. Admittedly, Ernst Haas got there first, but that's only if I take 'first' to mean 'before me'. I sincerely doubt that no one had ever shot anything similar before 1962.

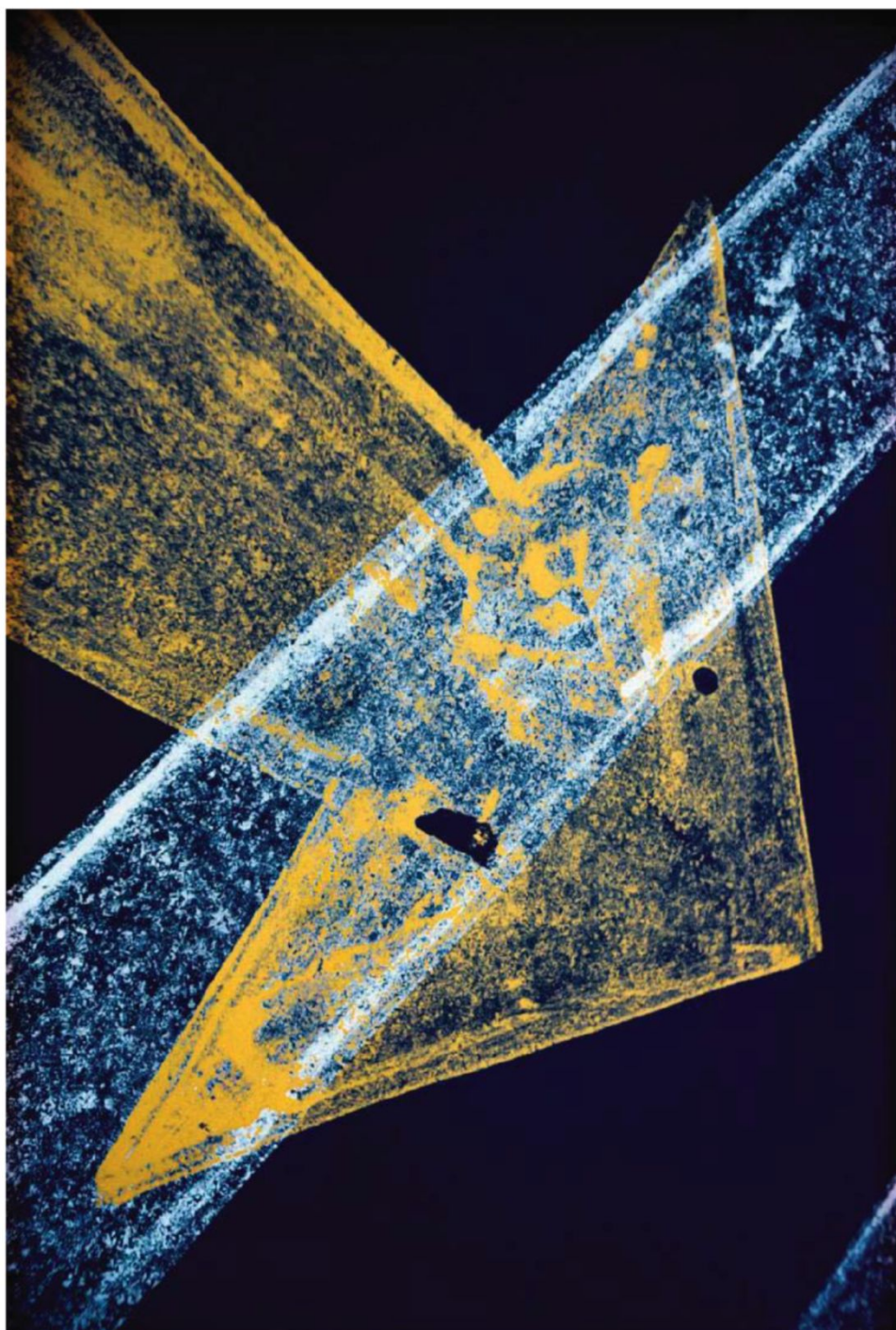
Nor can you say, 'Ah, yes, well, but nobody would have taken it seriously before 1962.' Not so. In the early days, people had been fascinated by the ability of the camera to capture all but infinite detail. They soon realised, though, that just because you can get everything in it, you don't necessarily have to. You can photograph a fragment.

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So what distinguishes Haas's photography? If it was not something completely new, what was it? Was it 'just' an eye for composition and colour? If we do something like it today, are we doomed to failure, or at least to second-string status, because Haas did it first? I don't think so. We may not be as good as Haas. We may have to be better than Haas, because he showed the way and we are therefore competing with him. But we can still try.

To pretend that we cannot try to follow in his footsteps is to pretend that all artistic techniques are disposable: that they can be used only once. This is not the case. All right, it is even easier to take this picture with a digital camera than it was with Kodachrome: we can play with contrast and saturation and selective colour, and crop it on the computer screen. So we need to be as good as we can be. And to work hard at being good. What's wrong with that?



© ERNST HAAS

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com).

Every week in this column Roger deconstructs a classic or contemporary photograph.

Next week he considers an image by Christina Broom



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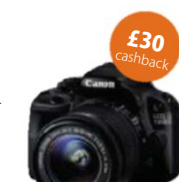
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